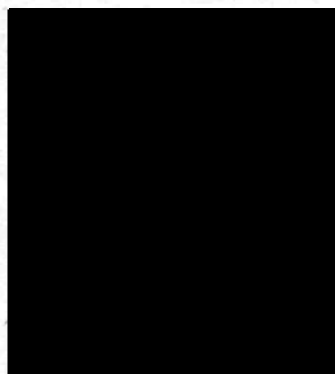


NC
135
T4
D73
1994
FINE
ARTS

*

DRAWING CROSSING THE LINE

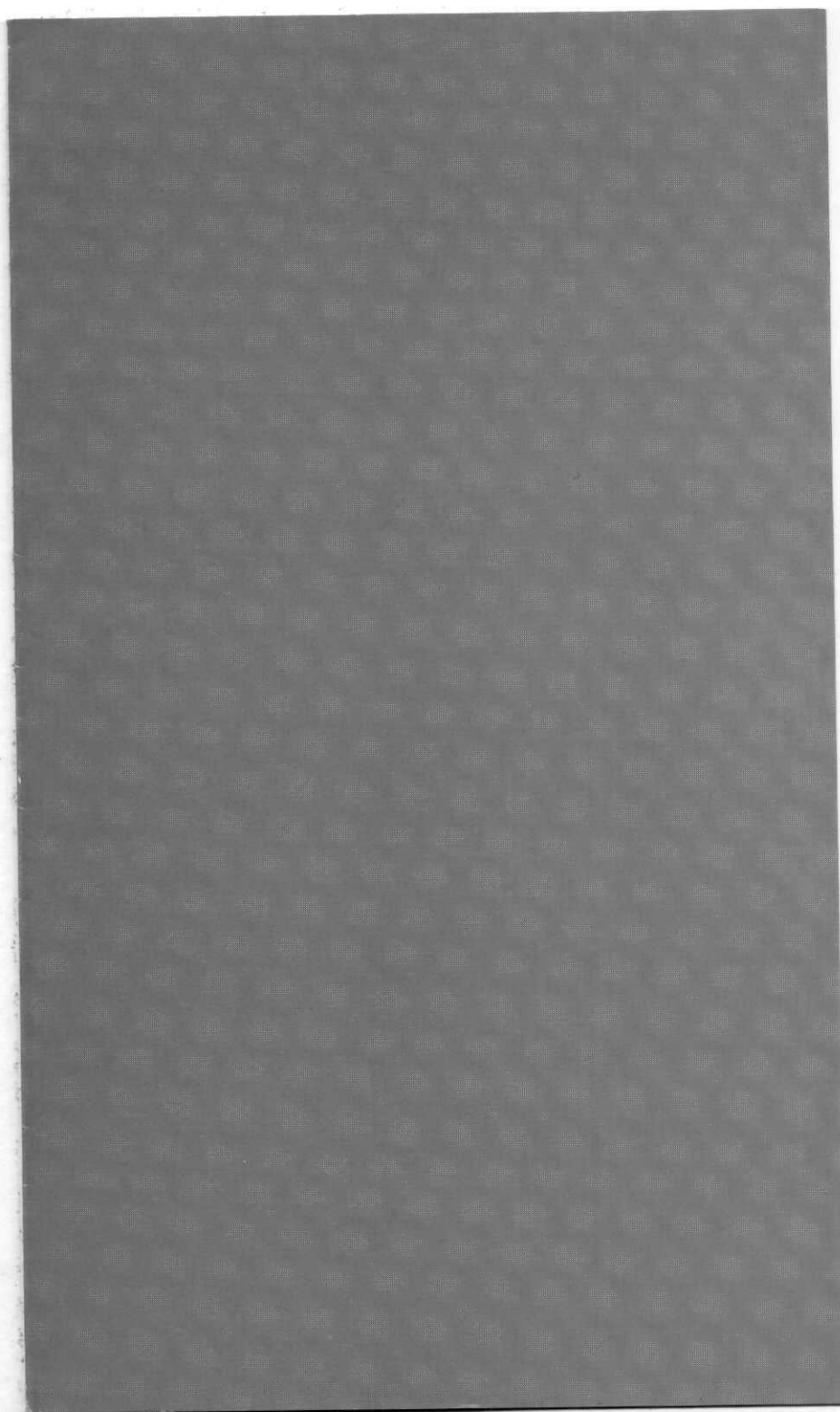


drawing
CROSSING

CROSSING
DRAWING THE LINE

the
in

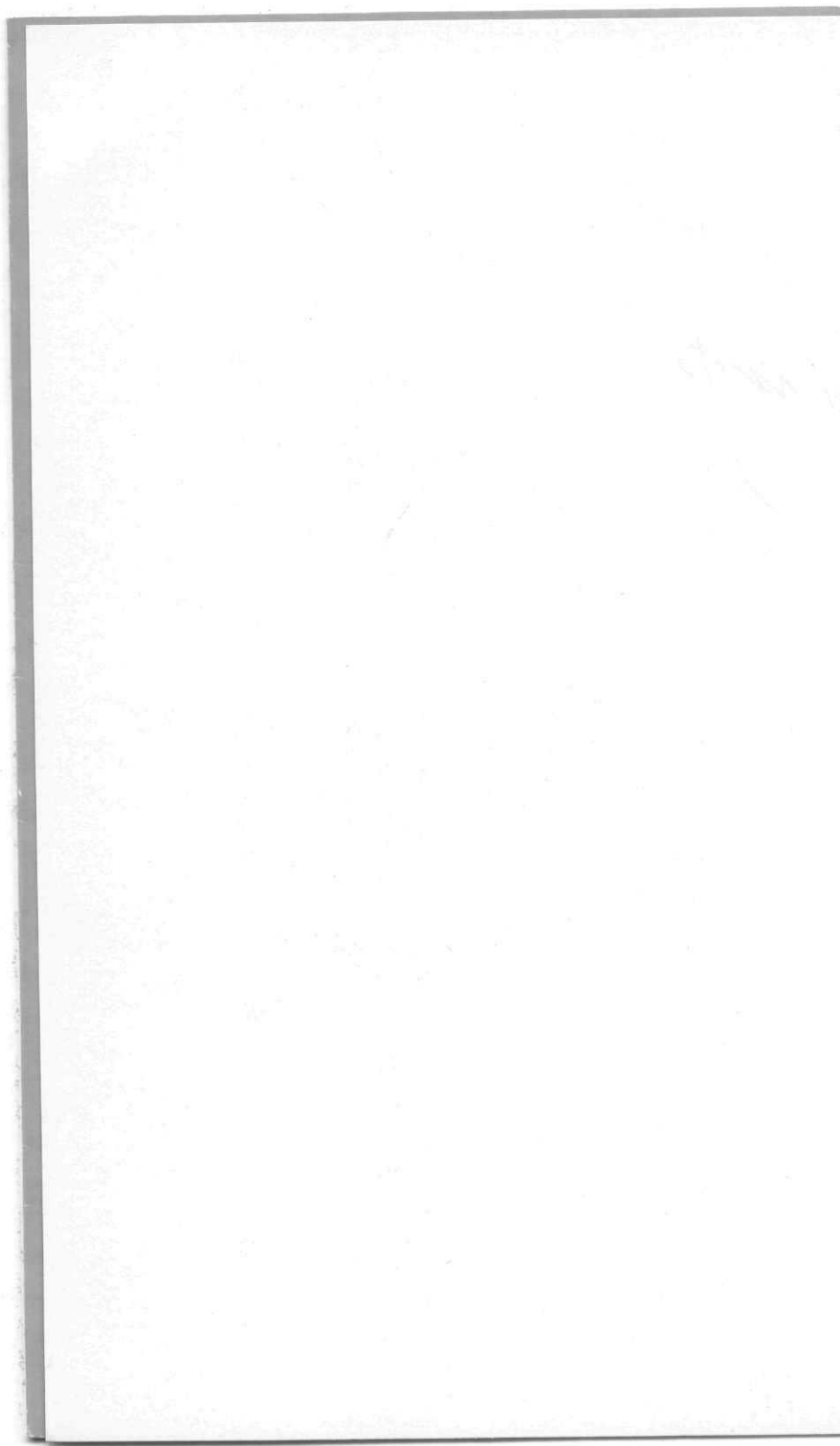
CROSSING
drawing the line



Q 1XA

To Jonathan
with Best wishes

Mary



drawing CROSSING

DiverseWorks
May 14th to
June 18th, 1994

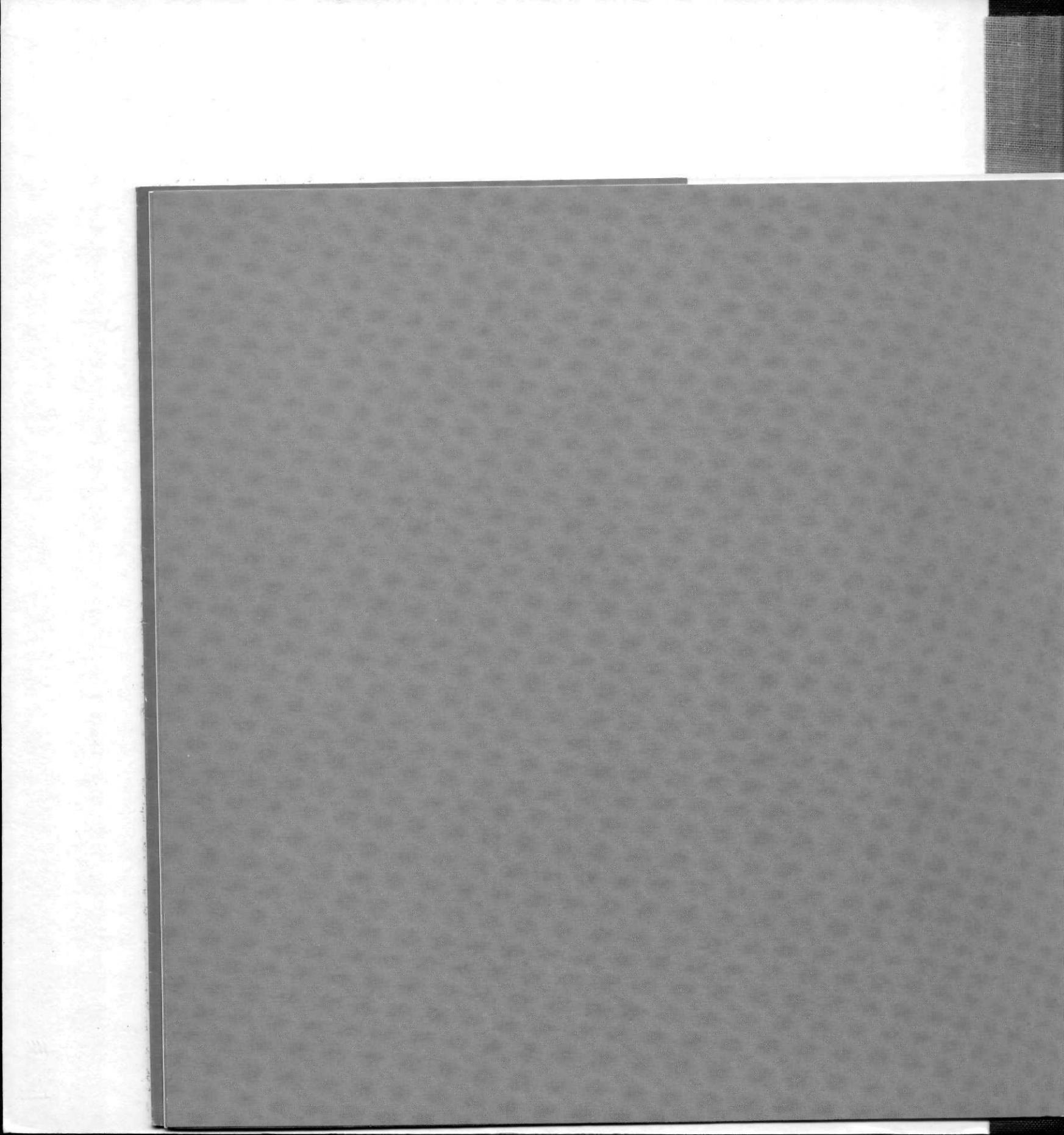
Karin Broker
Mark Castator
Jennie Couch
Glenn Downing
Patricia Forrest
Yvette Grütter
Pam Johnson
Annette Lawrence
Giles Lyon
David Nakabayashi
Susie Rosmarin
Kent Rush
Margo Sawyer
Rebecka Sexton
Dan Sutherland

the
W
U
-
-
-

curated by Bernard Brunon

Contents

Acknowledgements <i>Michael Peranteau</i>	7
Preface <i>Bernard Brunon</i>	9
Drawing/Crossing the Line <i>Bernard Brunon</i>	13
Catalogue to the exhibition	37
Selected biographies and bibliographies	41
DiverseWorks	46



Artist and curator Bernard Brunon first approached DiverseWorks with the idea to curate a drawing show in 1992. The members of the Visual Arts Committee of the DiverseWorks Artist Advisory Board, led by former DiverseWorks Co-Director Caroline Huber and former Assistant Director Deborah Grotfeldt, unanimously approved the project. They were excited by Bernard's idea of reinterpreting and updating the notion and traditional definition of drawing and the fact that he would include artists from throughout Texas.

Bernard Brunon has lived and worked in Houston for the past fifteen years. He is an international curator and writer of some renown, especially in France where he recently curated two important exhibitions, *Status of Sculpture* and *Here's Looking At Me: Contemporary Self-Portraits*, that were featured at the Musée D'Art Contemporain in Lyons. I first met Bernard in 1983 when the Center for Art and Performance (CAP) presented a solo exhibition of his work. In 1985 DiverseWorks presented *Sans Titre*, an exhibition of French photography and video that he co-curated and in 1983 he curated the exhibition *House Paintings* for DiverseWorks. In all of these projects he has displayed a remarkable perception and imagination that is informed by his life as an artist. His unique vision and approach are apparent in the resulting selection of artists and work.

I want to thank Bernard for all of his time and effort in putting this exhibition together. Not only did he select the artists and oversee the installation but he also wrote the essay that accompanies this catalogue. He visited studios in Austin, San Antonio, Dallas, and Houston and worked tirelessly. I also want to express my gratitude to the participating artists. Their work shows us that the boundaries between drawing and other disciplines continues to be fluid and often times indistinguishable.

My heartfelt appreciation goes to Elena F. Wortham and Antonio Manega of Gazer Design Group who designed and produced this publication. They are a new addition to the Houston design community and their talent and ability is apparent in these pages

I want to thank the staff at DiverseWorks, Valerie Greiner, Loris Bradley, Sam Jones, Shaila Dewan, Chris Rincón, Garry Reece, and Jodi Moore. I feel very fortunate to be able to work with such a talented group of individuals.

Acknowledgements

8

I am also indebted to our Board of Directors and Artist Advisory Board. Without them DiverseWorks would not be here.

Drawing/Crossing the Line and this catalogue would not be possible without the generous support of Kerry Inman and the Inman Gallery, Jerry Baiamonte and Service Inc. Visual Communication, and the Andy Warhol Foundation for the Visual Arts. Additional funding has been provided by the Brown Foundation, the Visual Arts Program of the National Endowment for the Arts, the City of Houston through the Cultural Arts Council of Houston, the Texas Commission on the Arts, and DiverseWorks DiverseDonor and Major Donor Programs.

Michael Peranteau

The exhibition *Drawing/Crossing the Line* which this publication accompanies is an attempt to map out the territory occupied by drawing in contemporary art.

When it comes to giving a definition of Drawing, one can consider the medium used or the technique involved. The most common definition, the first that comes to mind, is "work on paper," or, because Drawing is often defined in opposition to Painting and color, "work in black and white." The main quality of a painting being the surface, and that of a drawing being the line.

Drawing/Crossing the Line does not follow these definitions, and it might not provide a clear new one. By creating a dialogue between the works in the exhibition, its intent is to shed some light on the status of Drawing in contemporary art.

The viewer is invited to look at how the pieces work individually and how they interact and relate to each other within a given space. A group exhibition is not a list of names, a hit-parade, or a politically correct roster. The grouping of works has to make sense and define a specific space. This space is physical—the space of the gallery—as well as mental—the "conceptual" space created by the works' relationship to each other.

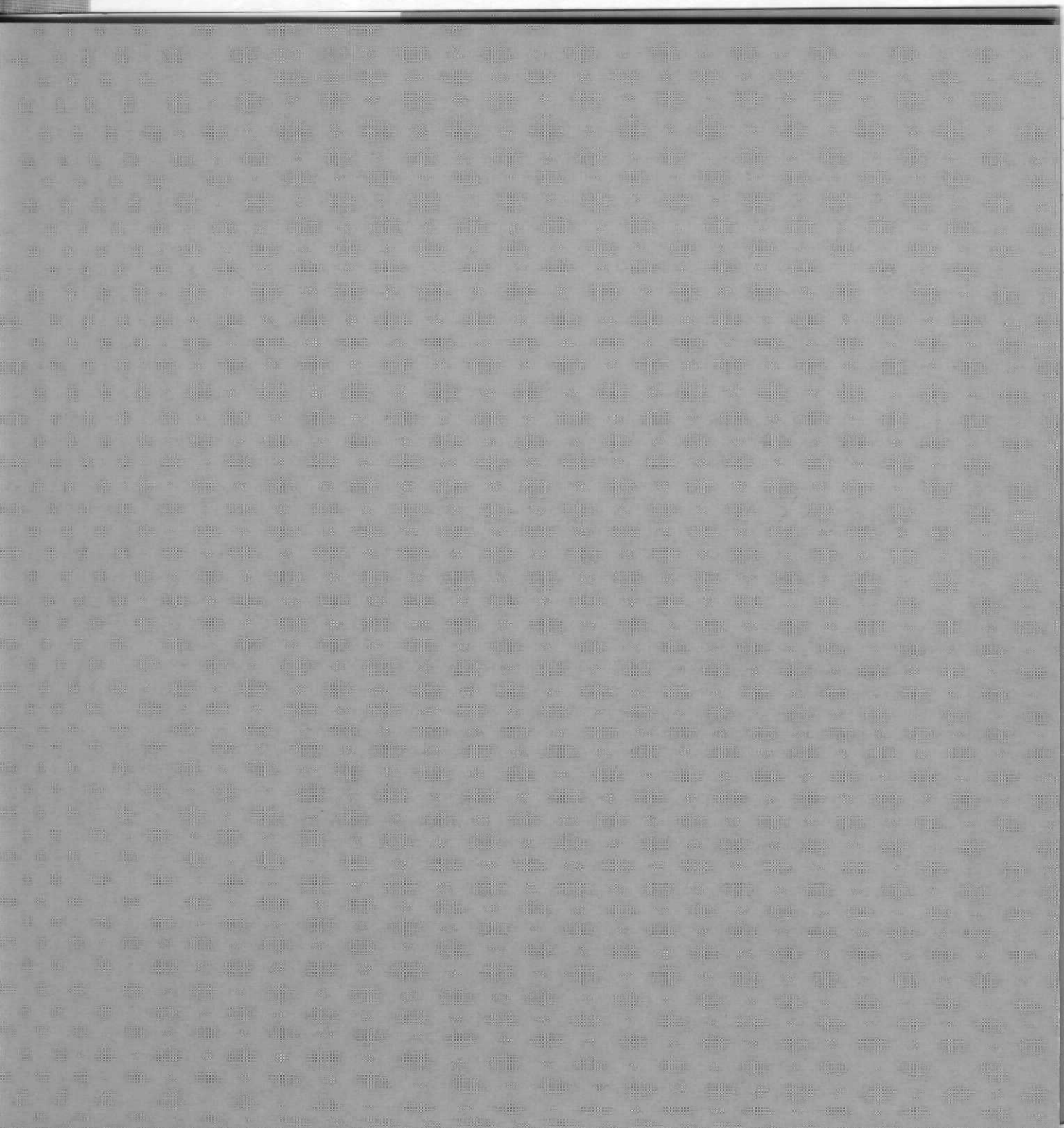
In an introduction to an exhibition of contemporary drawings, Bernice Rose, senior curator in the Department of Drawings at the Museum of Modern Art, New York, wrote: "A new language of the visual arts has [...] emerged in the last two decades based on an expanded field of operations for each of its disciplines, on new relationships among them, and on the use of technological means." (*Allegories of Modernism*, MoMA, New York, 1992, p. 11). The works in *Drawing/Crossing the Line* are fluent in this new language. There is no longer a clear border between Drawing and Painting. Nor can we easily separate Drawing from Sculpture, Photography or Video. We still use these categories, but more out of habit than out of any validity of meaning. We will soon be asked to revise our lexicon, for artists are pushing out old definitions at the same time that they are implementing new ideas.

Curating, unlike studio work, is not a solitary practice, and I am indebted to many people whose help was crucial in bringing the exhibition together. My gratitude goes most specially to the artists in the exhibition for their enthusiasm and sup-

port. It certainly was a pleasure working with them. I also want to acknowledge the artists whose works, for lack of space and a decision to keep a clear focus through the exhibition, have ended up on the cutting room floor. It is one of the most ungrateful aspects of curating to have to make such decisions.

I would like to thank Caroline Huber and Michael Peranteau who first trusted me with the organization of this exhibition. Caroline was more than helpful in passing along the information she had gathered on many artists working outside Houston. My thankfulness goes also to Annegreth Nill, Associate Curator of Contemporary Art, Dallas Museum of Art; Edith Baker of the Edith Baker Gallery in Dallas; Jeffrey Moore of Blue Star Art Space in San Antonio; Mary Evelyn Sorrell of The Bridge Center for Contemporary Art in El Paso; Georgia Cotrell in Austin; Lance Fung, Director of the Holly Solomon Gallery in New York, and Kerry Inman of the Inman Gallery in Houston for the information they shared and the help they provided during the realization of the project. Thank you to Elena Flores Wortham and Antonio Manega of Gazer Design Group for their beautiful design on the catalogue. It was a thrill to see it coming to life. I also want to thank Wendy Paris whose expertise in editing the essay made my prose readable.

Bernard Brunon





"Ce dessin me plait"

Henri Matisse from the invitation to the inaugural exhibition of the Maeght Gallery, Paris, in 1945, and used again as the invitation to the exhibition *La Collection Maeght 1909-1993*, at ELAC, Lyons, in 1993.

This drawing by Henri Matisse, or rather its small reproduction on an invitation to a show of the Maeght Collection last year in Lyons, sits in front of me, taped to the window frame above my desk. As I have been working on the present drawing show and taking notes for this accompanying essay, it kept staring at me, calling for attention. And soon I realized that, in its simplicity and its extreme ambiguity, it is emblematic of the state of Drawing today.

This drawing is characteristic of Matisse's works of this period (1945) in the simplicity of the image and the figure. In this particular drawing, we must mention as well the simplicity of its straightforward message:
Ce dessin me plait..., "I like this drawing."

The simplicity of the line conforms to what Matisse was asking of his drawings. He was aiming to depict not the thing itself but rather the emotion created by the thing. And, as he said in a magazine article: "My line drawing is the purest and most direct translation of my emotion."⁽¹⁾

Matisse's line—fluid, sinuous, in turn soft and strong, giving light to the page without the use of shading—seems to come straight from Van Gogh's pen and ink drawings. It is interesting to note that, in 1899, while already in possession of two of Van Gogh's drawings given to him three years earlier by the British painter John Russel, Matisse and his wife decided to sell her sapphire engagement ring in order to buy a third drawing, along with a plaster by Rodin and two small paintings by Gauguin and Cézanne, from the dealer Ambroise Vollard. Matisse commented time and again how much he cherished these works and how important they were on his formation as an artist. In times of doubt, he would go back to them. The lessons they taught reinforced his own convictions about his art.

(1) *Matisse, Ecrits et propos sur l'art*, edited by Dominique Fourcade, Herman, Paris, 1972, p. 159. Referred hereafter as M, EPA (my translation)

(2) Clara McChesney,
A talk with Matisse,
Leader of Post-Impressionists,
The New York Times, March 9,
1913, quoted in M, EPA, p. 47

His drawings were not nature studies, which he called "imitation drawings" or "explanation drawings." His intent was not to create a resemblance but to depict the emotion created by the model, be it a still-life, a landscape or a nude. He was not after the representation of the thing, but of the emotion in front of the thing, as he explained to Clara McChesney who asked him: "But what is exactly your theory in Art?" Matisse answered, "Well, You see this table for example. I don't paint this table literally, but the emotion it produces in me."⁽²⁾

It would be a mistake to see the simplicity of Matisse's drawings as simplistic. Their simplicity is the result of a long and diligent process: "...these drawings are always preceded by studies in a medium less rigorous than the line, charcoal, for example, or stump, allowing to simultaneously consider the model's character, her human expression, the quality of the light surrounding her, the ambiance and all that can be expressed only by drawing." ⁽³⁾

In Drawing/Crossing the Line, the works of Mark Castator, David Nakabayashi, Susie Rosmarin and Kent Rush explore, each in a very specific way, the different qualities of line, all achieving a simplicity similar to that of Matisse's work. Paradoxically, Pam Johnson achieves an equally striking simplicity by her intensive use of shadow and light. Both of Karin Broker's pieces, seen in profile, might be a tongue-in-cheek interpretation of 'line' drawing.

Ce dessin me plait...

"I like this drawing," indeed. But as we agree with its proclamation, the aesthetic delectation is soon put on hold by a question: Which drawing are we referring to? Are we giving our opinion about the one held by the model or about the one of the model holding the inscribed piece of paper? Behind its apparent simplicity, this drawing hides many ambiguities.

Another conundrum that soon surfaces is the question of who is speaking. Is the model giving us an idea of her appreciation of Matisse's art? Or is Matisse himself indulging in self-congratulation? Another possibility would be that the judgment is forced on us, for, as we read it, we cannot help but reiterate its affirmation. And what about the ellipsis? Did Matisse put it there as a tease? Or did he want to leave the assertion open to questioning? This situation could be seen as a complex tautology, with each element reinforcing the others. No further factors are given to help us answer these questions.

Traditionally representation was understood as narration. The picture was meant to tell a story. The image was a text that had to be read as a narrative. In this particular drawing, Matisse literally reverses the process and offers us a text, *Ce dessin me plait*, as an image. At the same time he leaves in total obscurity the narrative that traditionally informed the drawing. There is no story behind the image, nor does it have a textual origin.

(3) M, EPA, p. 160, emphasis mine.

In non-Western cultures, from the pre-Columbian reliefs to Japanese and Chinese ideograms and Arabic calligraphy, the opposition between text and image never really existed. In the same way, Medieval illumination blended together text and image, not only by the inclusion on the written page of little scenes and vignettes but also by the calligraphic work of the copyist. On the other hand, ever since the Renaissance, the relationship between text and image in Western tradition has been a tumultuous one. In recent years, artists from Paul Klee to Matisse have devised different strategies to attempt to bring some harmony back to the relationship. In the present exhibition, we can witness similar undertakings in the works of Glenn Downing, Patricia Forrest, Giles Lyon and Dan Sutherland. These artists, each in a very personal way, have reinstalled the symbols of a written language within the pictorial space. Forrest comments on her use of found materials: "Often I combine images with a word or a text to amplify or confound the meaning. The resulting combinations function more as *emblems* (distilled metaphorical representations) than narratives."⁽⁴⁾ In Sutherland's boxed drawings, the intricate treatment of the page restores the intimacy between text and image characteristic of Medieval illumination.

It seems that the split between text and image in Western culture was initiated by the mechanization of writing through the printing press. The text became nothing more than printed words on a page, with very limited visual appeal, except perhaps for an author who gets a thrill by seeing his or her identity as a writer confirmed by the black and white page. We may wonder if the same fate awaits images, as they are constantly subjected to video and digital imaging technologies now available. Another interest of Downing's work is to address this very question.

If we had one word to describe Matisse's line drawings, it would be 'arabesque,' as defined by Webster: "An ornament in the Arabian manner, with interlacing of foliage, fruits, etc." Asked by André Verdet if the arabesque served a significant purpose in decoration, Matisse answered: "It has a definite purpose. Here again, it translates in a sign the totality of things, it gathers in one phrase a whole sentence."⁽⁵⁾ His desire to summarize and interpret nature through his emotion lead him to create a whole system of signs. As he explained to Louis Aragon, in order to draw a tree, he had "to create an object which resembles the tree. *The sign of the tree.*" He concluded: "The importance of an artist is judged by the number of new signs he will have introduced in the visual language."⁽⁶⁾

(4) From an Artist Statement, emphasis mine.

(5) M, EPA, p. 142

(6) *ibid.*, p. 171, emphasis mine.

The works of Jennie Couch seem to tie directly into this tradition. Her wall poems, some of epic proportion, develop a purely visual system of signs, not easily decipherable as text but presented for our visual delectation. They offer viewers the possibility of projecting their own narratives into them, rather than imposing a fixed meaning.

Similarly, in Annette Lawrence's *Tracks*, in which each drawing is a floor plan of a place she has actually lived, the pictographs become elements of a visual alphabet that tell an autobiographical story. This piece, shown here in an early stage, will keep developing at each of its showings, materially accumulating layers of information in a process parallel to the storing of memories.

In the mid-19th century, Baudelaire proclaimed arabesque drawing as the most spiritual of all drawings. Spirituality is definitely a major component of Matisse's work and we find it also in many of the works in this exhibition. Lyon's paintings combine the use of arabesque with a treatment of paint and color which conjures up Barnett Newman's notion of the Sublime. Margo Sawyer describes her work as "spiritual explorations of spatial relations." Her drawings show a strong Oriental bend, borrowing from Indian culture and traditions. Even though Pam Johnson's use of shading seems antipodal to Matisse's lines, the stark effect of her use of light and dark achieves a similar sense of spirituality.

When Ingres claimed the supremacy of Drawing over Painting in the mid-19th century, he did not have in mind sketches done in charcoal on paper, but rather the technique of perfectly rendered forms and proportions that was the anchor for all classical painters. A picture was to be indisputable in its representation of reality. His most famous saying: "*Le Dessin est la probite en art. La peinture est comme de la non-pareil*" translates as: "Drawing is the probity of Art. Painting is like the icing on a cake." Later in the century, Academic painters had frozen this definition into a dogma, actually carving it in marble on the monument dedicated to Ingres in the hallway of the Paris Ecole National des Beaux Arts.

The blind application of Ingres' dictum had created a sterile situation that produced an overwhelming number of Salon paintings during the rest of the 19th century. This definition was exactly what the Impressionists rebelled against. By shifting the emphasis to color, making colors the "building blocks" of a painting,

they freed Painting from its limited role as "icing" and Drawing from being a strict skeleton for the image. They allowed both techniques to take a life of their own.

Matisse abolished the disparity between Drawing and Painting when he invented his paper cutout technique. "The paper cutout allows me to draw into color. It is for me a simplification. Instead of drawing the outline and installing color in it—one modifying the other—I draw directly into color... This simplification warrants a precision in the combination of two means that become one."⁽⁷⁾ By merging Drawing and Painting he abolished forever their opposition and the alleged subordination of one to the other. Similarly, in this exhibition, Lyon has found a way to blend drawing and painting by dripping paint and folding the canvas.

Speaking of his paper cutouts, Matisse said: "Cutting 'live' into color reminds me of the sculptor's hewing."⁽⁸⁾ Jean Claude Lebensztejn commented: "The paper cutout brings an end to the century old rivalry between painting and sculpture. With the last room installations of paper cutouts, (The Pool) and the project for the Vence Chapel, another step is taken and painting becomes architecture. In the end, Matisse's art tends to break the distinction between the arts."⁽⁹⁾

All the works in this exhibition attest to this situation. Karin Broker's *Table and Chairs* and *Ladder*, Castator's *Flaming Egos*, Patricia Forrest's *WANT/WILL* and Sutherland's *Lobby Drawings* are neither drawings nor sculptures but total, literal symbioses of the two.

According to Roland Barthes, a photograph belongs to the past because the event the camera had documented no longer exists. In Rush's works, the marks applied to the surface bridge the gap between past and present. The scratching, scoring and staining of the photographic paper install the works in the present tense of Drawing.

In Downing's *Wise Men Say*, drawing, painting, computer graphics and video images combine to create a strongly humorous installation.

Ce dessin me plait

brings with it the idea of pleasure. Literally translated it says: "This drawing pleases me." Pleasure was certainly a driving force in Matisse's art and the motor of his achievement. He affirmed, in 1929, "Without sensual pleasure (*volupté*) there

(7) M.E.P.A. p. 243

(8) *Ibid.*, p. 223

(9) J. C. Lebensztejn,

Les textes du peintre,

in *Critique* #324, Paris, May 1974.

To Lebensztejn's mentions of *The Pool*, a large cutout installed in the artist's living room, and the project for the Vence Chapel, we can add

La Danse, the large mural decoration commissioned by Dr. Albert

Barnes, at Merion, PA which Matisse saw as "a true collaboration" between painter and architect.

is nothing."⁽¹⁰⁾ In 1904, *Volupté*, was already part of the title of one of his groundbreaking paintings, *Luxe, calme et volupté*. The title was borrowed from a verse of Baudelaire's poem *L'Invitation au Voyage*, where *volupté* rhymes with *beauté*.

For Matisse, pleasure, sensual pleasure, was an essential component of art and a major element in his spiritual quest. Here again he seemed to have left Western thought behind and reached towards Buddhist and Hindu traditions in which sexuality and spirituality are tightly connected. However, Western culture seems to be coming out of its puritanical phobia towards sexuality, and teetering on the verge of accepting that sexuality is not 'bestial,' or a contemptible curse that has to be sublimated, but rather an integral component of human behavior.

The idea of pleasure reads as a subtext in most of today's art production. And we find it as well in many works in the exhibition, in Lyon's paintings that combine sexual cartoon-like figures with a sensuous use of paint, in the deep and velvety blacks of Johnson's drawings and in the tease created by all the hidden layers in Sutherland's stacked up and boxed drawings. It is apparent as well in Forrest's, Sawyer's, Rebecca Sexton's and Yvette Grütter's rich and sensuous use of materials. Nakabayashi's ephemeral mud drawing of a Kokopelli figure—in his words "a potent fertility symbol of Southwestern cultures, the traveling storyteller, keeper of the seeds to all life, seducer of virgins"—shows a sexually charged image done in a sexually evocative medium.

The time when a drawing or a painting was totally transparent to the story it was telling is long gone. Today's viewer is aware of the weight carried by the materials used in creating a drawing or a painting. Since the '60s at least, we know that the process itself is signifying. A drawing or a painting is not seen for its signs alone, but also for the way the signs are produced.

Matisse's work, once again, might have been seminal in bringing out the meaningfulness of the process in picture making. In the way he described the reducing method of his serial drawings, or the technique of paper cutouts, it seems that he knew how to get the most out of the equation between the materials involved and the end product. The Minimalist motto, "Less is more," seems to have come straight from his studio. In Rosmarin's paintings, the line is used in a conceptual mode, very much in the tradition of Minimalism. Yet her work goes beyond for-

(10) quoted in Marcelin Pleynet,
Henri Matisse, Gallimard, Paris, 1988

malism and offers a total integration of text and image, since none of her patterns are arbitrary but rather the result of a strict application of rigorous codes, which creates an intense visual language.

Grütter's handmade papers are far from being minimalist but still close to Matisse's position in regard to the "economy" of the picture making. In them the image is not added on top of a support system but rather intrinsic to its fabrication, similar in this regard to Matisse's paper cutouts. That which provides the support also creates the image.

A similar economy is exemplified by Sexton's wall installations. Her works stand outside representation because the material used is the 'picture' produced. Furthermore, *Cathexis I* emphasizes Drawing's place in the present—as opposed to Photography's record of the past—by displaying a physical, tangible entropy. Castator's wire sculptures are directly related to Matisse's line drawings in their wit and playfulness, where the line is materialized by the wire as well as by its shadow on the wall and ground. Sexton's and Castator's works are exemplary of an economy of means used to achieve a greater end.

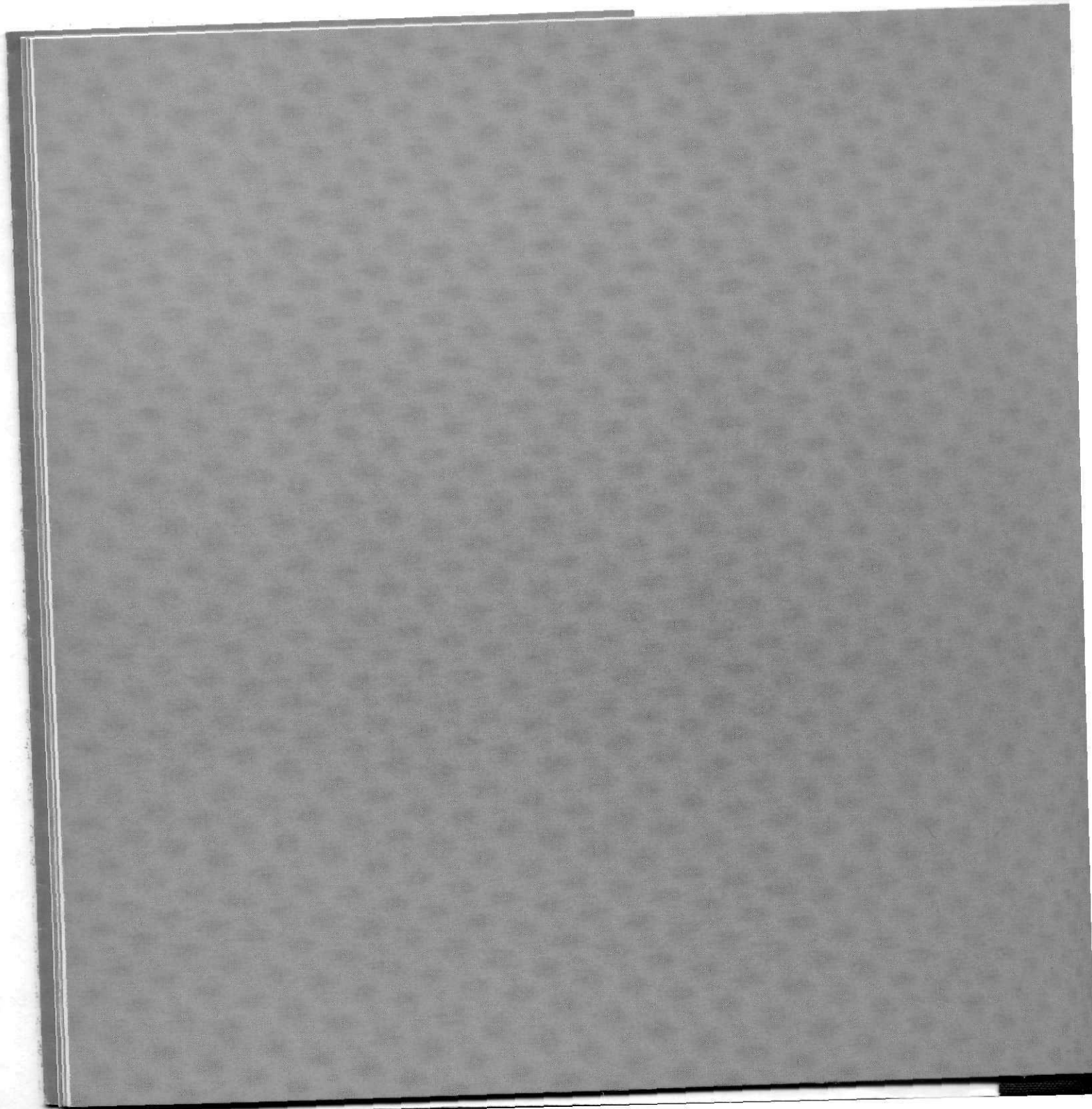
Bernice Rose's *Drawing Now* exhibition at MoMA in 1976 heralded "the rise of Drawing as an independent medium."⁽¹¹⁾ But it seems clear now that what is going on in the art of the last quarter of the 20th century is a breaking down of the specificity of each medium, and a cross-pollination of sorts happening among Drawing, Painting, Sculpture, Photography and Video.

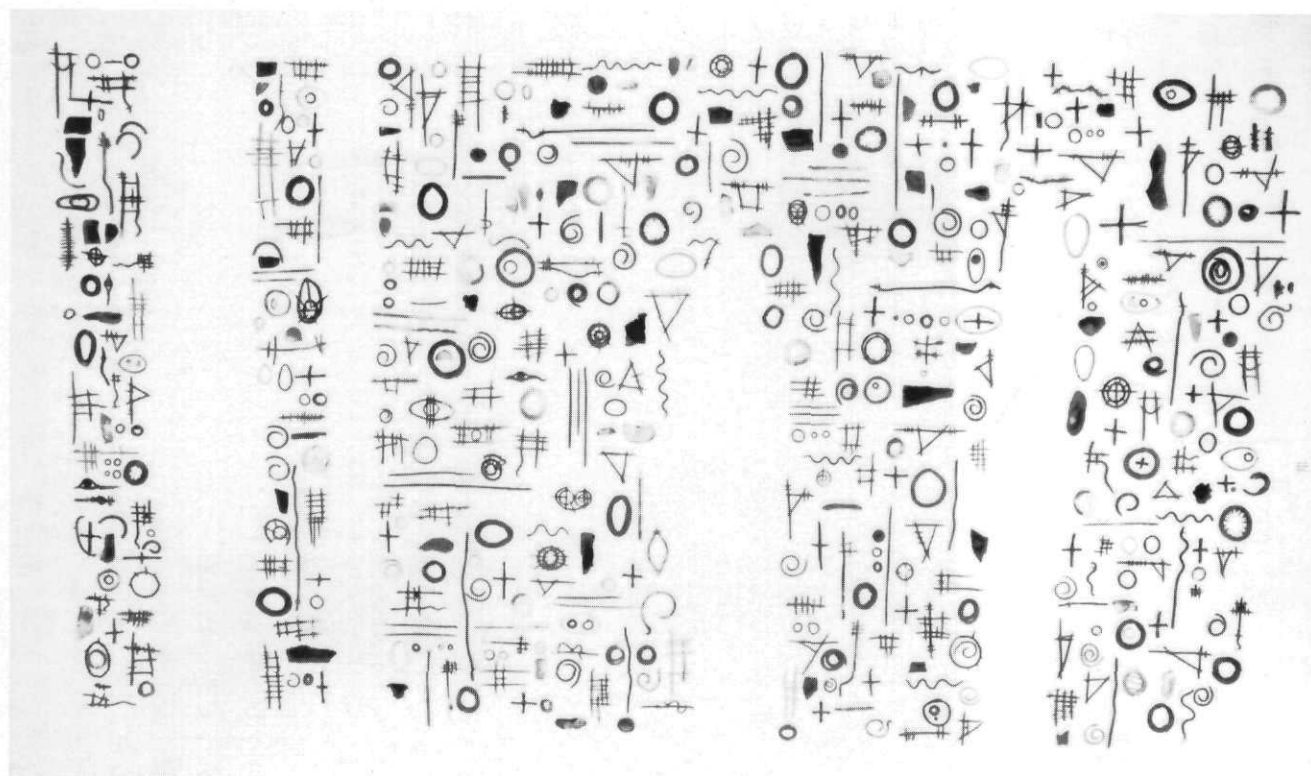
This may be the greatest asset for artists working today: to be free from the dictums of imposed disciplines, and able to borrow at will in any possible direction.

Bernard Brunon

(11) *Allegories of Modernism*,

MoMA, New York, 1992, back cover.





Untitled ("Gateways")

1992

Porcelain, stoneware and nails

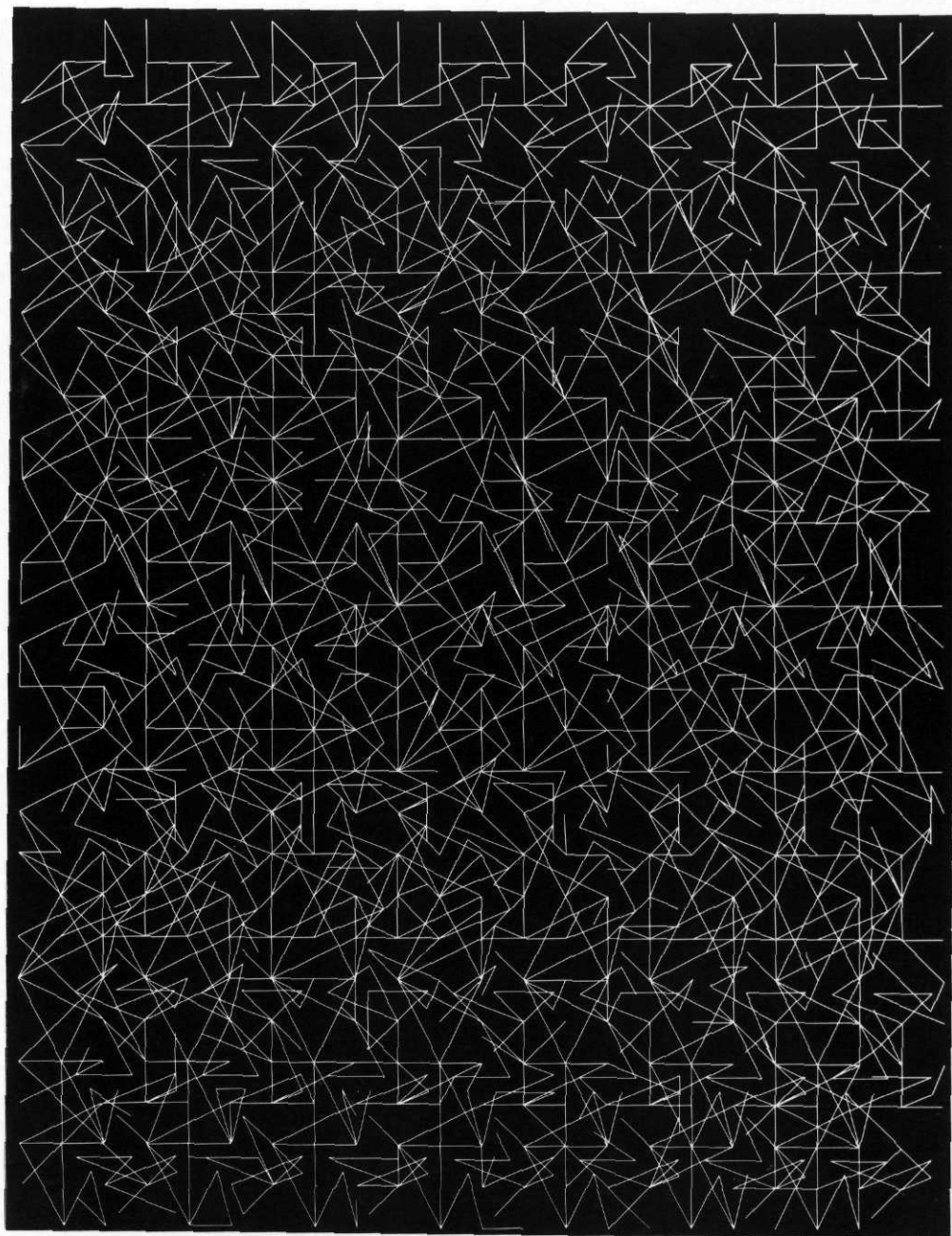
90" x 162"

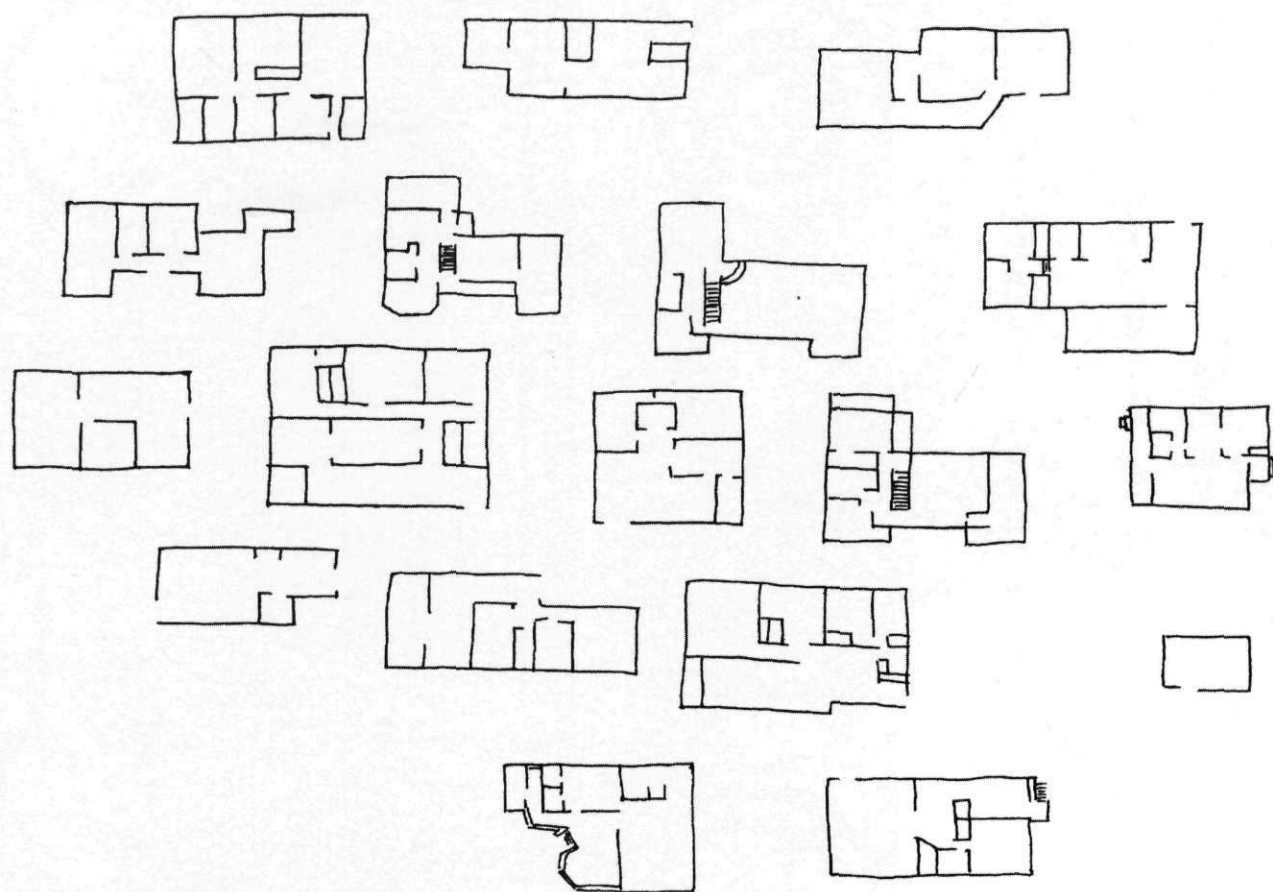
Courtesy of Inman Gallery, Houston

Susie Rosmarin

22

26
1992
Acrylic on canvas
66" x 50"





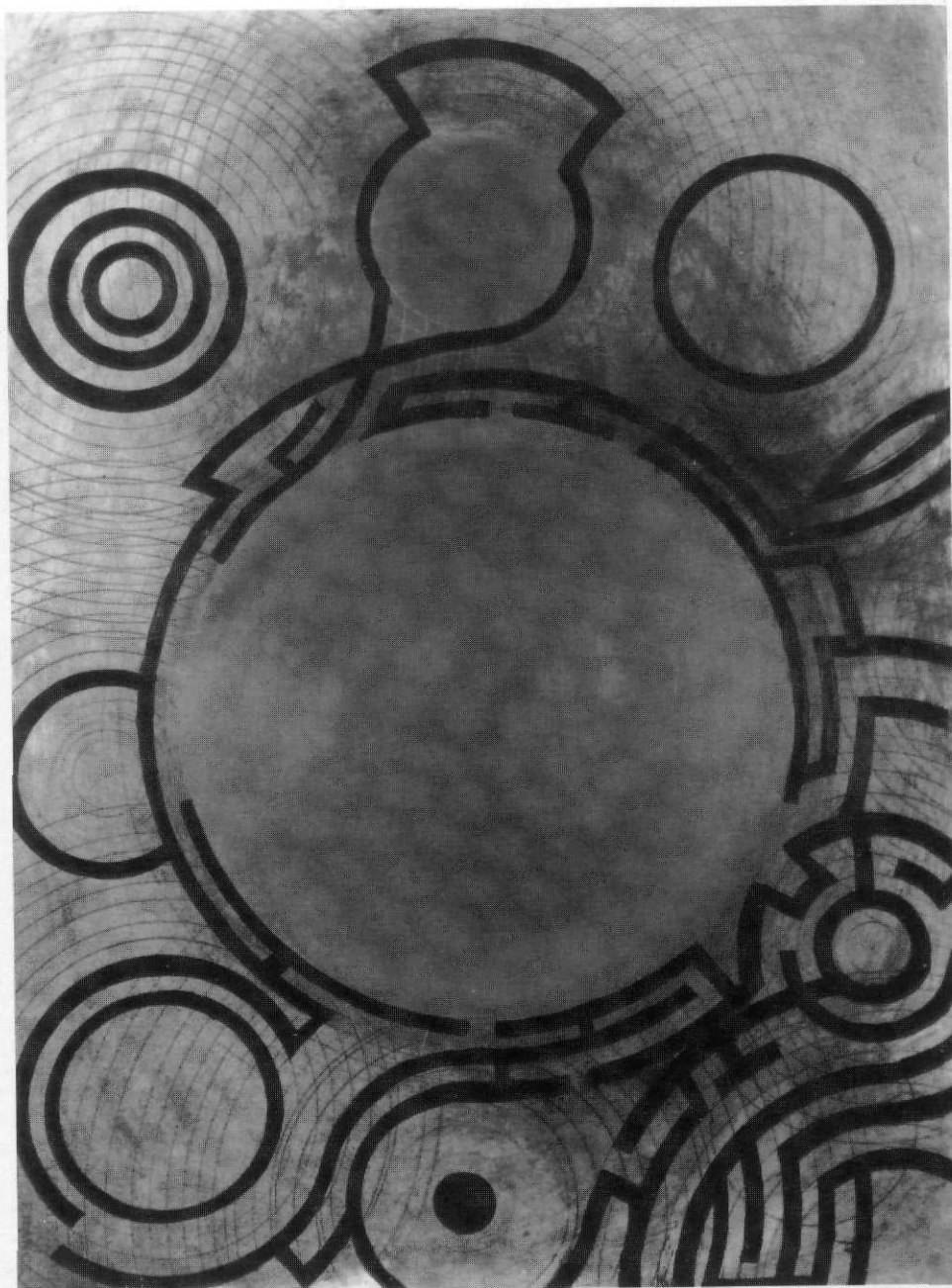
Tracks (Spiral)
1994
Pen/Paper
8.5" x 11"

"Heart"

1991

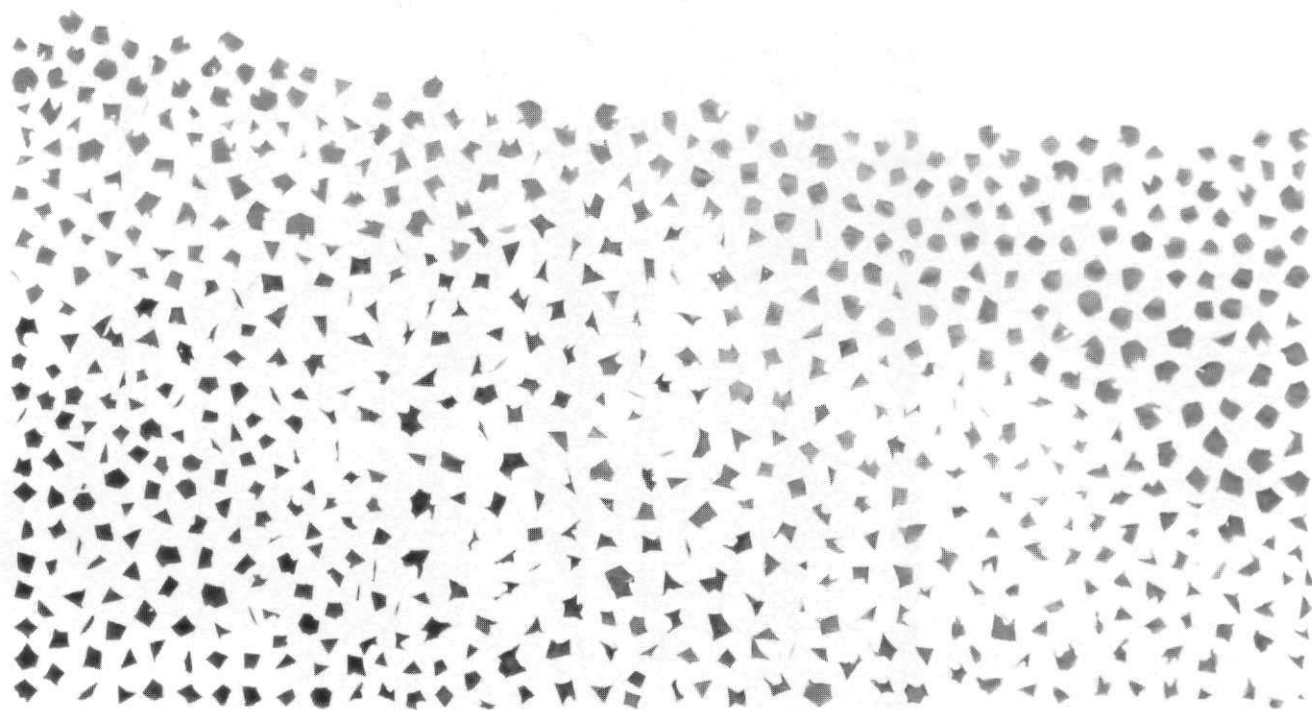
Conté/Wax oil paint on paper
(Study for a large wall piece)

30" x 20"



LVII
1993
Handmade paper and plants
41" x 31"





Cathexis I

1994

Rose petals and straight pins on wall

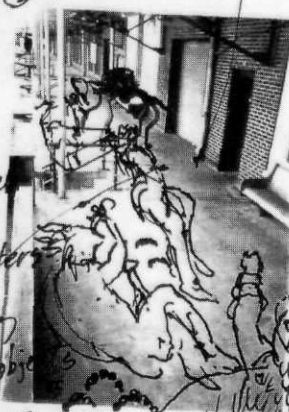
96" x 108"

Large Kokopelli figure

under the overpass

have to deal with the grooved surface
probably mix tempera with the mud.mud
tempera ① I-10
chalk

1 day

I could work
the columns
if there's
timeDiverse Saturday
Works mud tempera
a chalk
③ PORCH

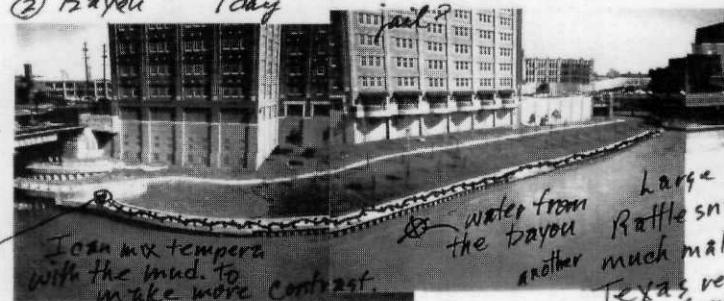
do the sidewalk + curb.

Kokopelli; the humpbacked
flute player; life giver;
sower of the seeds of life
Southwestern fertility sign
the perfect image to bring
to the big citymud for the fence from
this construction site or
on this side somewhere
(dirt from a site of renewal)

② Bayou 1 day

several
Kokopellis
all along porch
or maybe
several characters
dancing
swimming
figure
at head
of stairs, found objectslava
rocks? etc

Allen Landing Park

I can mix tempera
with the mud to
make more contrast.water from
the bayou
anotherLarge
Rattle snake
much maligned
Texas resident
deprised; reviled

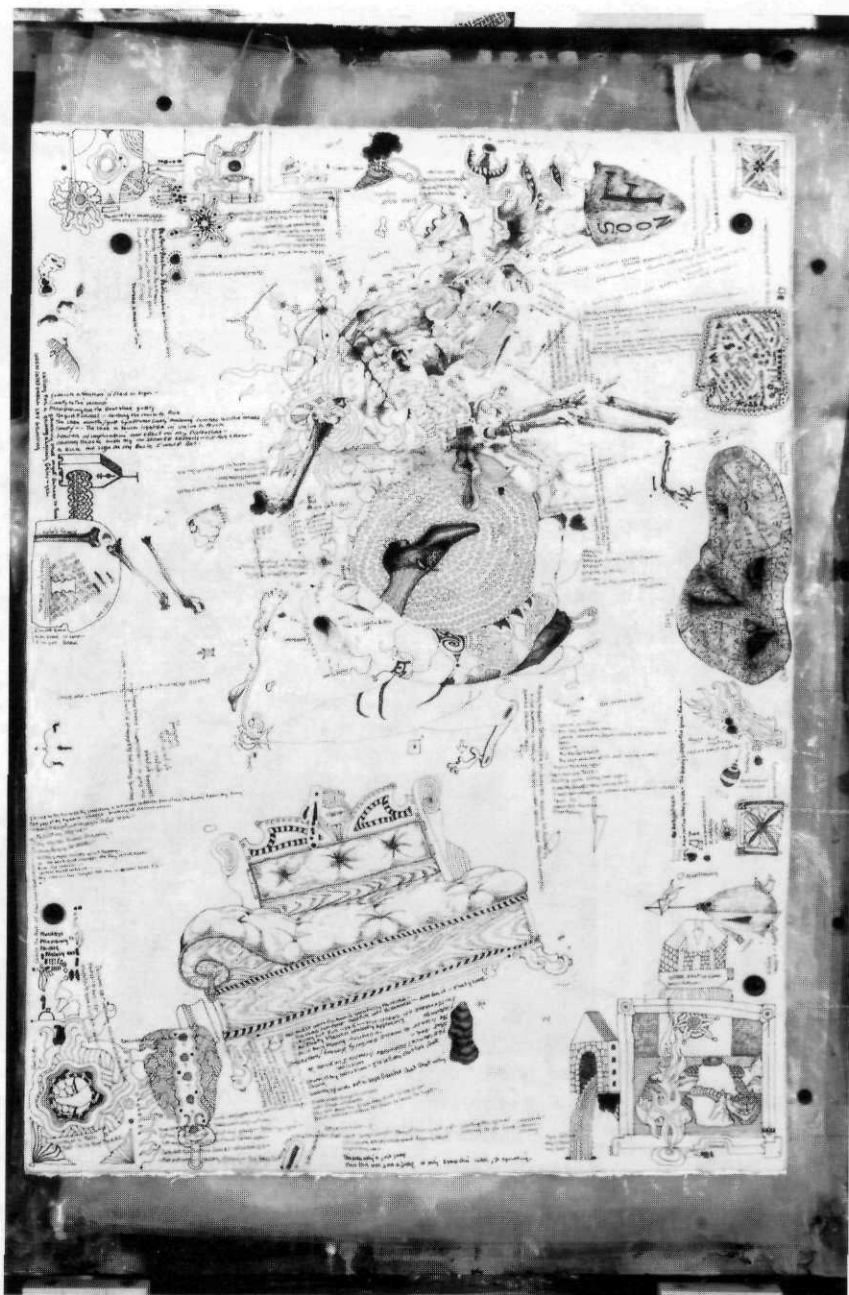
mostly chalk

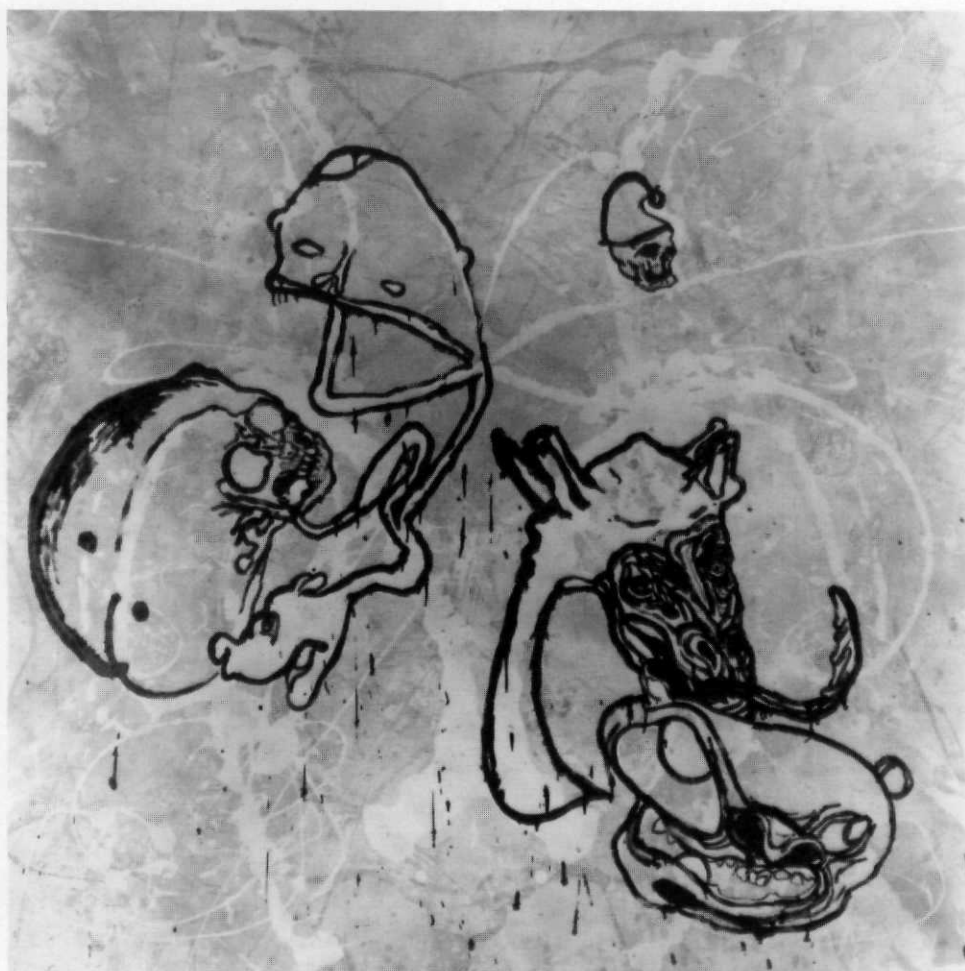
use
found objects
from the area
mud diamondsBarbed wire: a West Texas icon
on the sidewalk. a corral; ownership?
start at one end and crawl to the
other drawing with mud.I hear Hains in Houston
in the spring time
drawing in the rain!Kneepads!
buckets?park the
truck
here?

Dan Sutherland

28

Soft Center Kick
for couch Leanings
1993
Ink on paper,
wood and hardware
32" x 39"





Haiku

1993

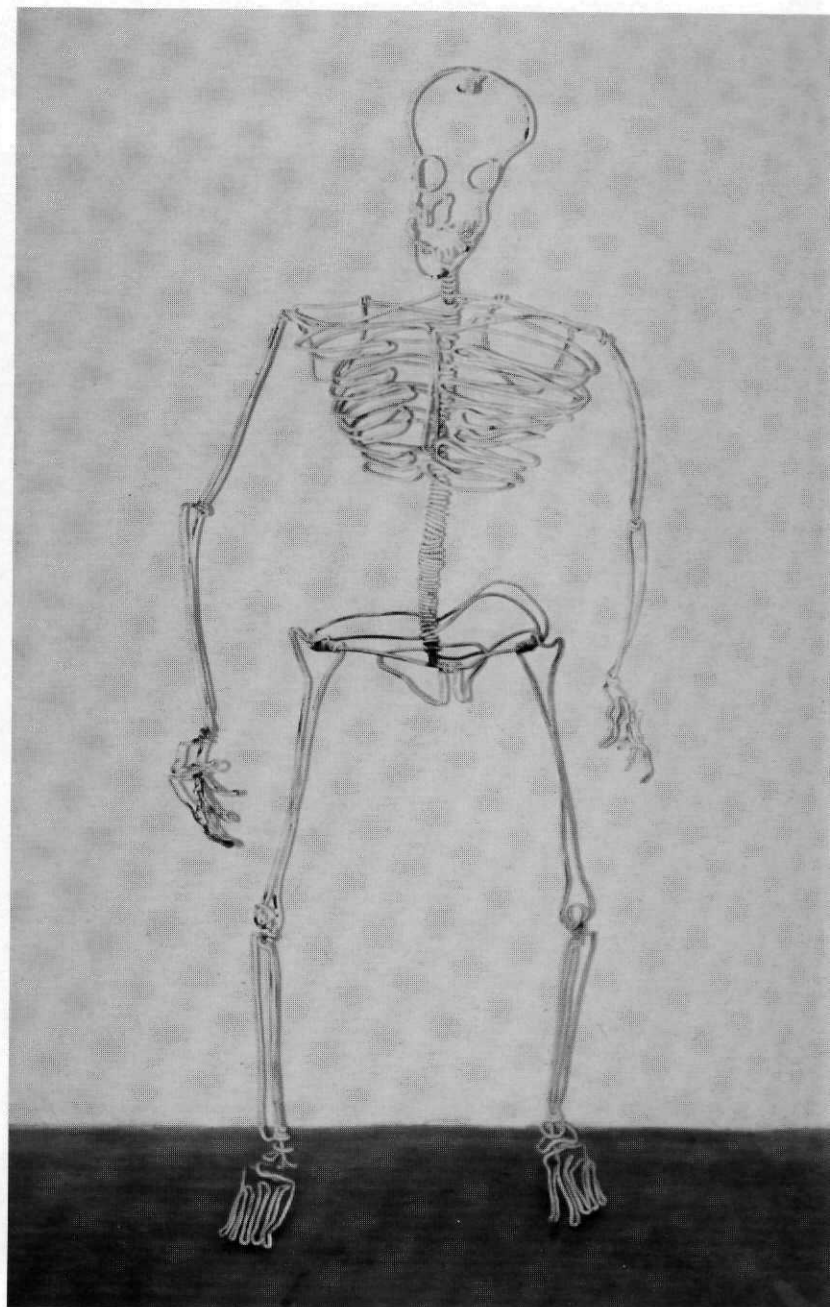
Acrylic on canvas

66" x 65"

Courtesy of Lynn Goode Gallery

Mark Castator

"Skully"
1991
Steel and Paint
72" x 24" x 12"



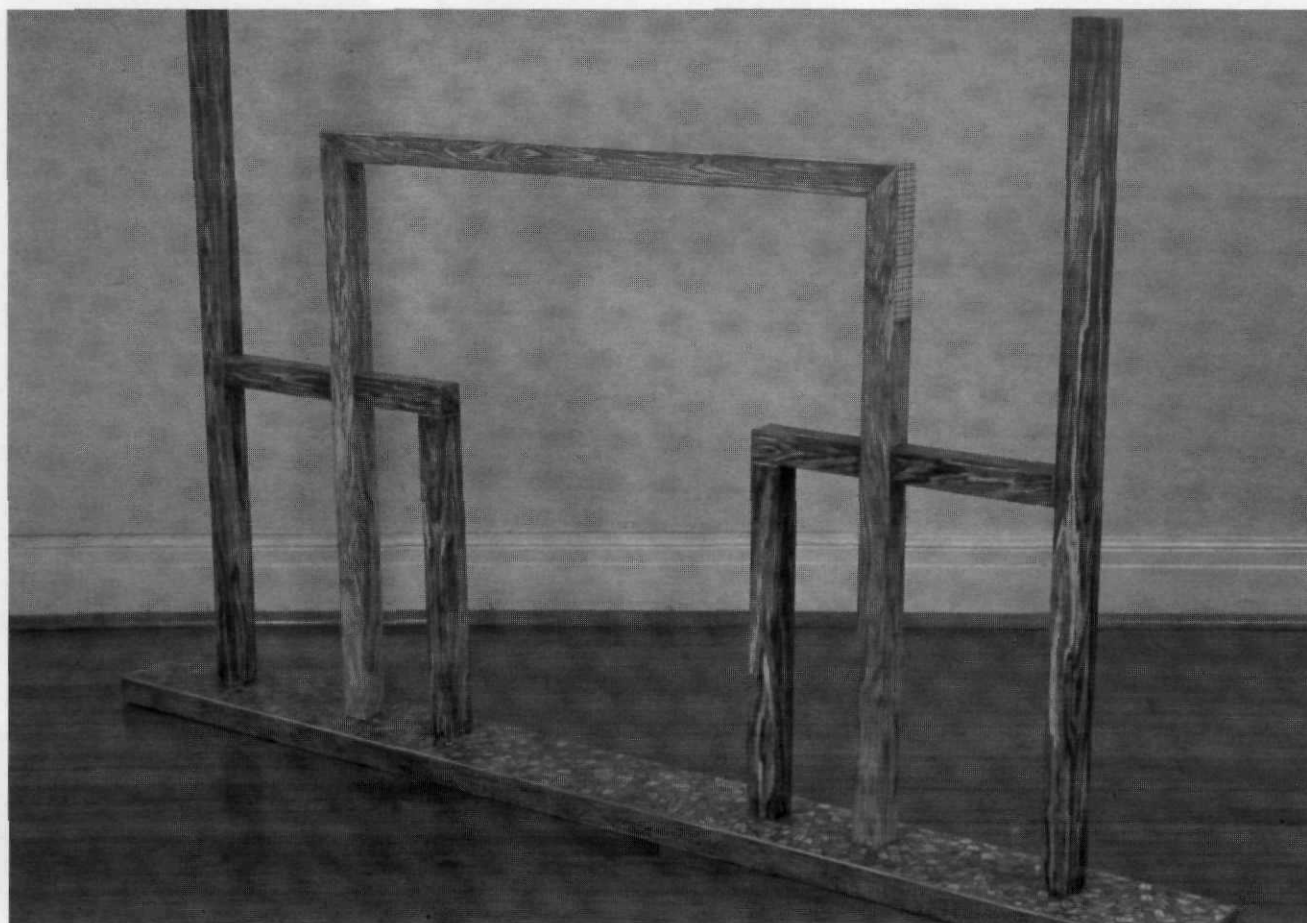


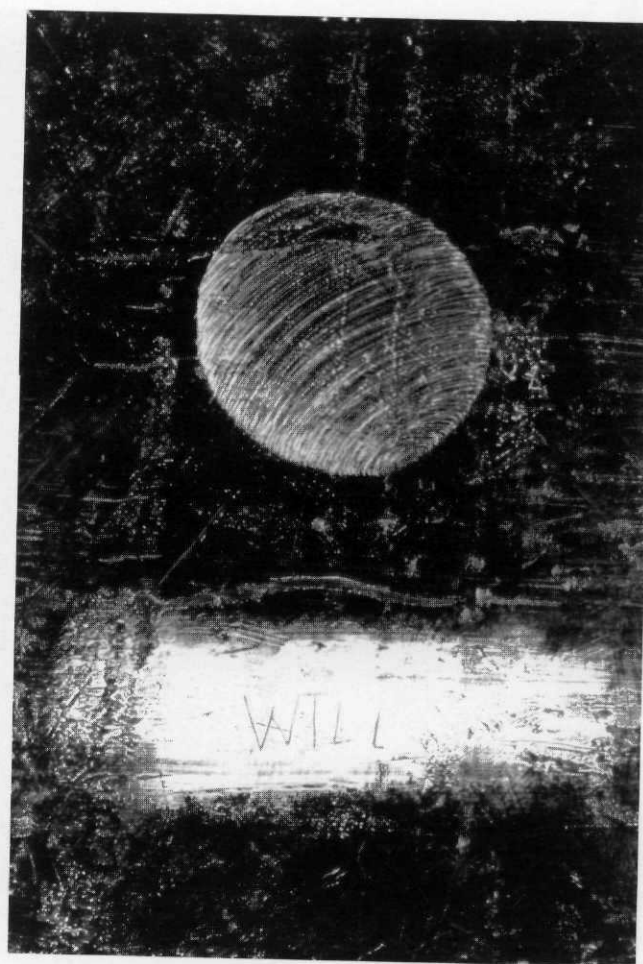
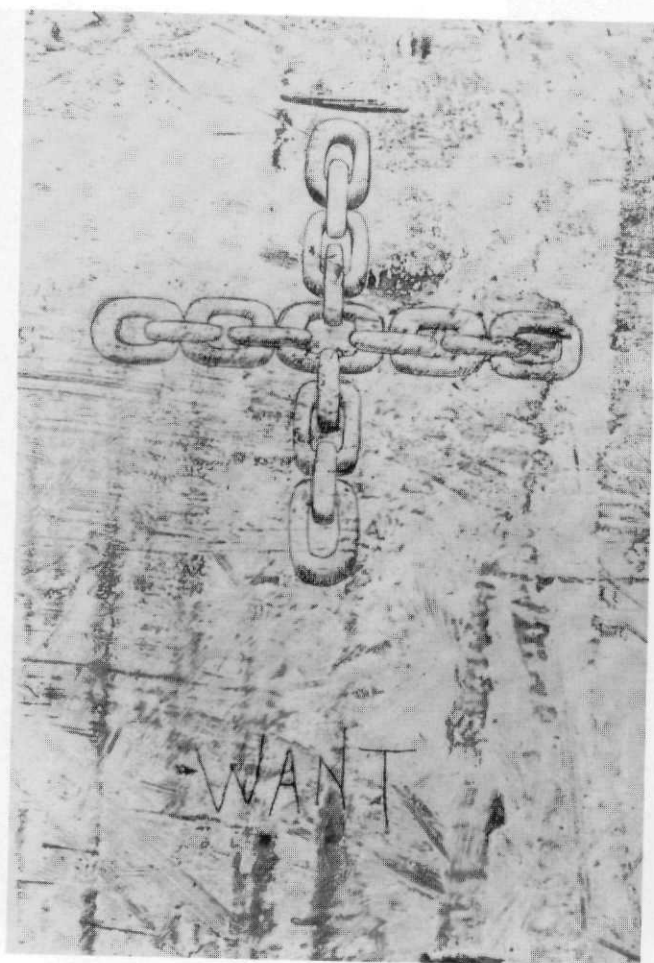
Table and Chairs

1981-1982

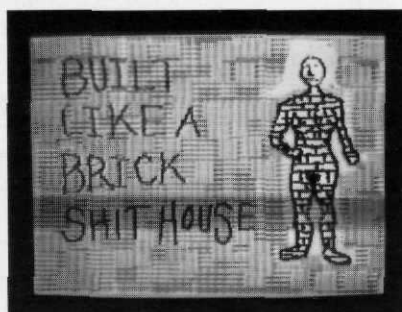
Graphite on gesso and wood

37.5" x 50" x 1.5"

Patricia Forrest



WANT/WILL
1992
Spirit fresco and steel
3' x 5'



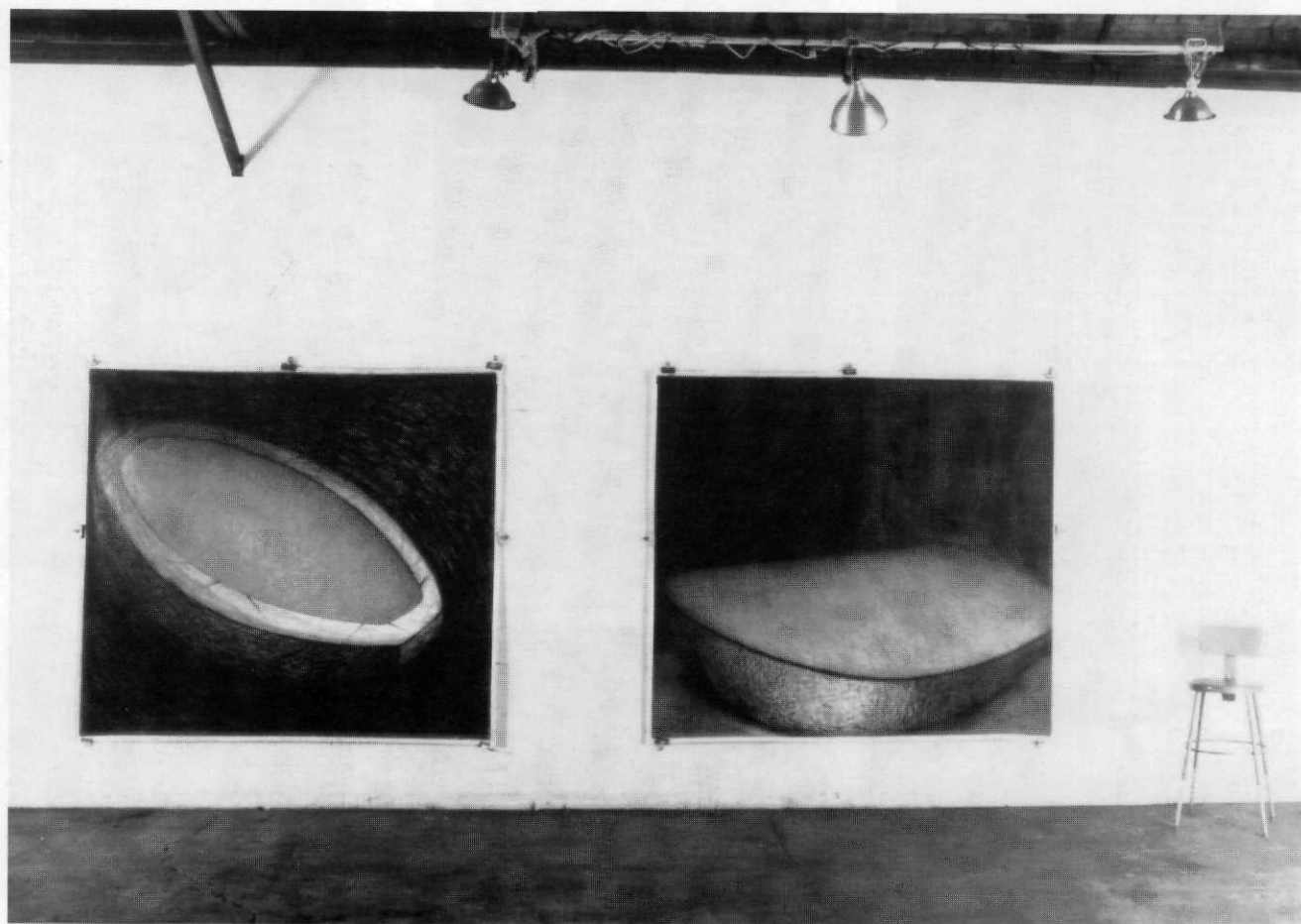
Wise Men Say (Detail)

1994

Acrylic paint, tar, straw and spray paint on onion sacks on plywood

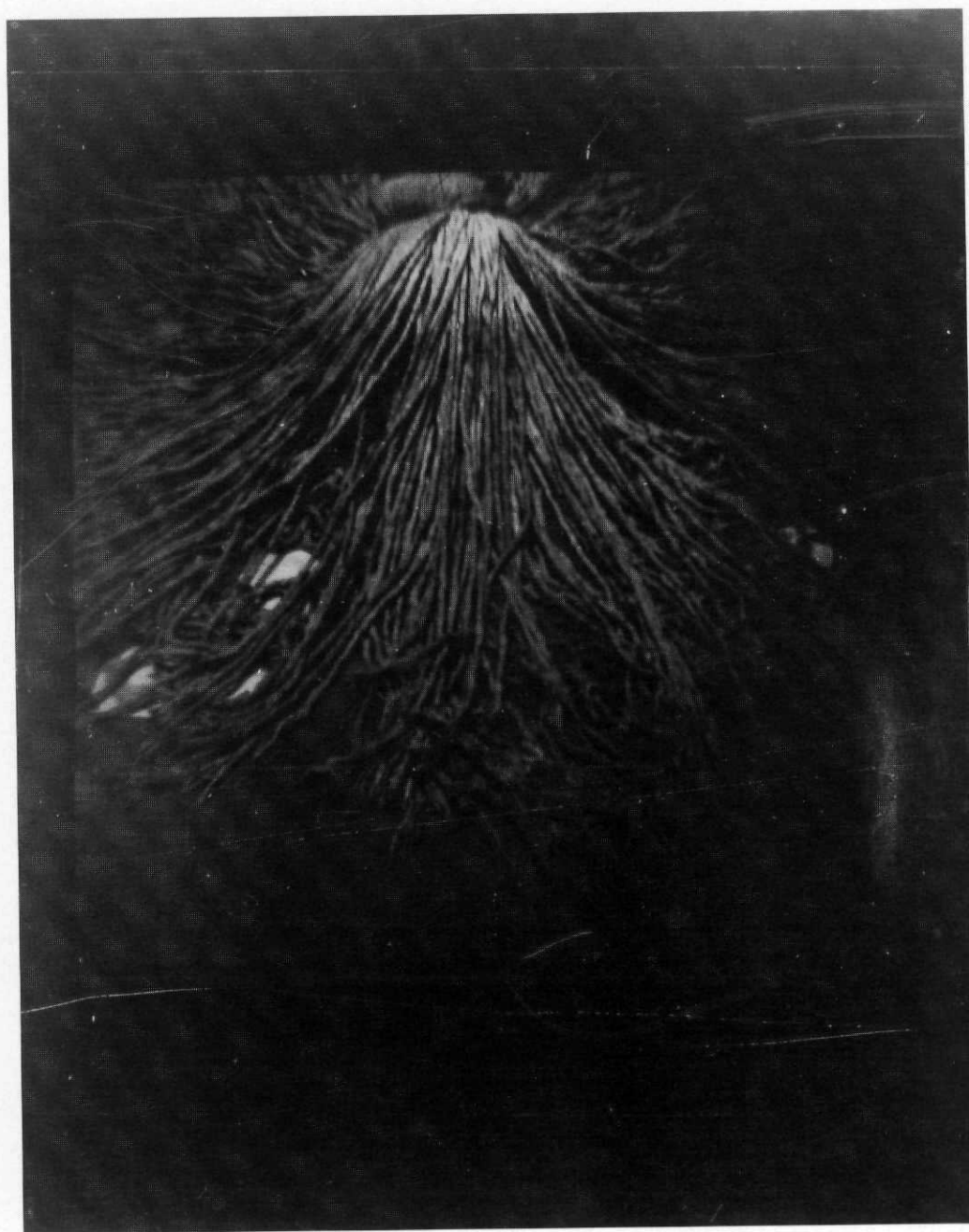
Video monitor on tree stump

96" x 60" x 48" (Overhall)

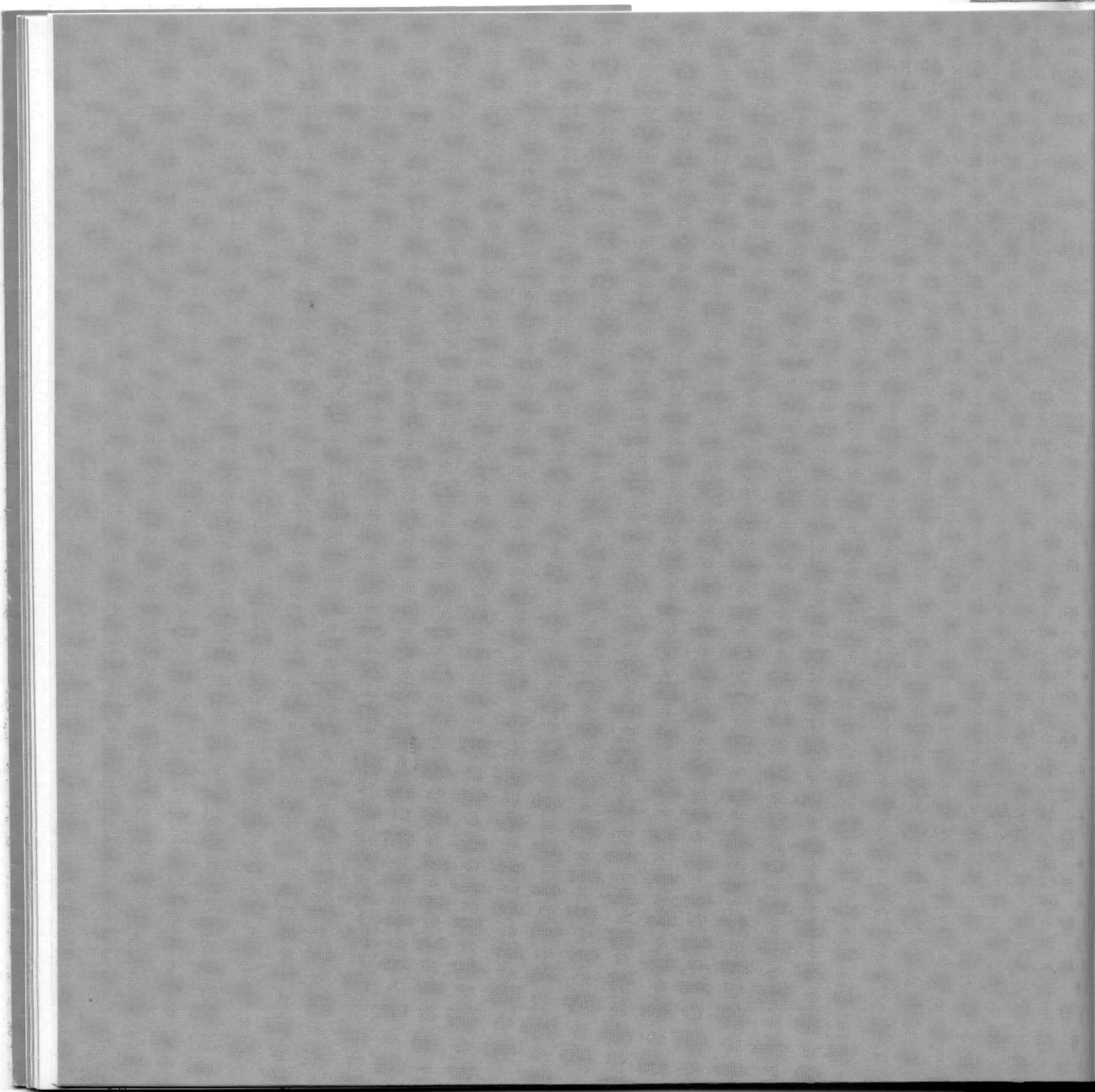


Floating Asunder
1992
Conté on paper
72" x 80"

Serene Simplicity
1992
Conté on paper
72" x 80"



Untitled
1988-90
Photo/gelatin silver
on aluminum sheet
with stains, abrasions
and varnish
60" x 48"



KARIN BROKER

†*Table and Chairs*

1981-1982

Graphite on gesso and wood

37.5" x 50" x 1.5"

(collection of Sue Castleman)

Ladder

1986

Graphite on wood and steel

98" x 18" x 2.5"

(courtesy of the artist)

MARK CASTATOR

Flaming Egos

1994

Steel bars and paint

dimension variable

JENNIE COUCH

†*Untitled* ("Gateways")

1992

Porcelain, stoneware and nails

90" x 162"

(courtesy of Inman Gallery)

Seventeen

1993

Stoneware, porcelain, raku, nails

10" x 11"

(courtesy of Inman Gallery)

GLENN DOWNING

†*Wise Men Say*

1994

Acrylic paint, tar, straw and spray

paint on onion sacks on plywood

Video monitor on tree stump

96" x 60" x 48"

PATRICIA FORREST

†*WANT/WILL*

1992

Spirit fresco and steel

3' x 5'

(courtesy of Edith Baker Gallery)

Tabula Rasa

1993

Spirit fresco

27" x 23"

(courtesy of Edith Baker Gallery)

Conjure

1992

Fresco and transfer on wood

36" x 28" x 2"

(courtesy of Edith Baker Gallery)

Perils

1992

Spirit fresco, transfer

19" x 18" x 1"

(courtesy of Edith Baker Gallery)

**Catalogue to
the exhibition**

38

YVETTE GRÜTTER

XLI

1993

Handmade paper and plants
44" x 35"

XLII

1993

Handmade paper, plants and wire
41" x 32"

XLVI

1993

Handmade paper, plants and wire
31" x 24"

XLVIII

1993

Handmade paper, plants and wire
31" x 23"

†LVII

1993

Handmade paper and plants
41" x 31"

LVIII

1993

Handmade paper, plants and wire
41" x 31"

PAM JOHNSON

†Floating Asunder

1992

Conté on paper
72" x 80"

†Serene Simplicity

1992

Conté on paper
72" x 80"

XXX

1993

Mixed media on paper
72" x 80"

ANNETTE LAWRENCE

Tracks (Spiral)

1994

Acrylic on paper mounted on wall di-
mension variable

GILES LYON

†Haiku

1993

Acrylic on canvas
66" x 65"

(courtesy of Lynn Goode Gallery)

Green Yeti

1993

Acrylic and graphite on canvas
66" x 66"

(courtesy of Lynn Goode Gallery)

Yellow Dragon

1993

Acrylic on canvas
76" x 64"

(courtesy of Lynn Goode Gallery)

DAVID NAKABAYASHI

Ritual

(I-10 underpass, on-site drawing)
1994

Tempera, chalk and mud
dimensions variable

Ritual

(Bayou, Allen's Landing,
on-site drawing)
1994

Mud, tempera, chalk and found
objects dimensions variable

Ritual

(DiverseWorks sidewalk,
on-site drawing)
1994

Chalk and found objects
dimensions variable

SUSIE ROSMARIN

#40 (Triangles)
1993

Acrylic on canvas
66" x 50"

#43

1994

Acrylic on canvas
58" x 44"

#45

1994

Acrylic on canvas
126" x 98"

KENT RUSH

†Untitled

1988-90

Photograph/gelatin silver on aluminum
sheet with stains, abrasions and varnish
60" x 48"

Untitled

1988-90

Photograph/gelatin silver on aluminum
sheet with stains, abrasions and varnish
60" x 48"

Untitled

1988-90

Photograph/gelatin silver on aluminum
sheet with stains, abrasions and varnish
60" x 48"

Untitled

1988-90

Photograph/gelatin silver on aluminum
sheet with stains, abrasions and varnish
60" x 48"

MARGO SAWYER

Labyrinths & Interconnections

1994

Plaster, pigments, oil paint,
Dutch gold incised into wall
120" x 144"

REBECCA SEXTON

†Cathexis I

1994

Rose petals and straight pins on wall
96" x 108"

Rectangle Study

1993

Candle soot on glass
96" x 72"

DAN SUTHERLAND

Off track Precourser to the 88

1994

Ink, screen ink on paper,
wood and hardware
32.5" x 41.5"

*Preamblings toward Red warnings
and Delights*

1994

Ink, screen in on paper,
wood and hardware
36" x 42"

*Within the Formtress, one head short
of a bloody Revolt*

1994

Ink on paper, wood and hardware
14" x 18"

Center for Retaining a double unwetness

1994

Ink, screen ink on paper,
wood and hardware
17" x 15"

Relying on our drip parts as center
1994

Pencil on paper, wood and hardware
14" x 18"

Comfortable midpoint lobby Drawing
1994

Ink, pencil, watercolor on paper,
wood and hardware
18" x 18"

†Soft Center Kick for couch Leanings
1993

Ink on paper, wood and hardware
32" x 39"

Lobby Drawing for the Sources of the 88
1993

Ink, pencil on paper,
wood and hardware
28.5" x 35.5"

Selected biographies and bibliographies

41

KARIN BROKER

Born: 1950, Penn, PA
Lives and works: Houston, TX

SELECTED SOLO EXHIBITIONS

- 1994 *Texas Artist of the Year*, Art League of Houston, TX
- 1992 McMurtry Gallery, Houston, TX
Searching for the Saint, Broker Retrospective, Rice University, Sewall Art Gallery, Houston, TX
- 1991 *Broker Prints*, Keuka College, Keuka Park, NY
- 1986 Baylor University, Waco, TX

SELECTED GROUP EXHIBITIONS

- 1994 *Perception of Men: Between Black and White*, Firehouse Gallery, curator: Michelle O' Michael, Houston, TX
- Out of Line, A Drawing Invitational*, Indiana University of Pennsylvania, Indiana, PA
- Blacks and Whites Together; A Conversation for Racial Harmony*, Barnes Blackman Galleries, Houston, TX
- Texas Select*, Wichita Falls Museum and Art Center, Wichita Falls, TX
- Judy Natal, Phyllis Bramson, Karin Broker*, Anderson Ranch Art Center Gallery, Snowmass, CO
- Conventional Forms/Insidious Visions*, Glassell School of Art, curator: Elizabeth McBride, Houston, TX
- 1992 *Drawing on Sculpture, Karin Broker Stephen Daly*, Galveston Art Center, Galveston, TX
- 1991 *Figurative Graphics*, Kunst Aus Den U.S.A., Berufsverband Bildner Künstler, Köln, Germany
- 1989 *TNT (Tension and Temptation)*, Peace Center Art Gallery, Wayne State University, Detroit, MI

MARK CASTATOR

Born: 1958, Houston, TX
Lives and Works: Houston, TX

SELECTED EXHIBITIONS

- 1994 *The Telephone Hour*, Hoi Polloi, Houston, TX
- 1993 *23' tall Oak Installation*, Blue Star Café, Houston, TX
- Buffalo Bayou Art Park, Houston, TX
- Brasil's Coffee House Installation*, Houston, TX
- 1992 *Bar-B-Que Show*, Fergus-Fernandez Gallery, Houston, TX
- Roadside Attractions (2nd Place Trophy)*, International Festival, Houston, TX
- Leap Year*, Bayou Art Park, Houston, TX
- 1991 *Matters of Concern*, DiverseWorks, Houston, TX
- Old Farts and Upstairs*, Downtown Grounds, Houston, TX
- The War Show*, Fountainhead Gallery, Houston, TX
- The Backyard*, Downtown Grounds, Houston, TX
- Roadside Attractions*, The Art Car Parade, International Festival, Houston, TX

- 1990 *Salon*, GVG Gallery, Houston, TX
- Roadside Attractions, The Art Car Parade*, International Festival, Houston, TX
- The East End Show*, Lawndale Art Parade, Houston, TX
- 1989 *Candelight*, Irrational Gallery, Houston, TX
- Watermelon Flat Lives on the Day of the Dead*, Old Market Square, Houston, TX
- The Houston Area Show*, The Blaffer Gallery, Houston, TX

JENNIE COUCH

Born: 1954, Huntsville, AL
Lives and Works: Houston, TX

SELECTED SOLO EXHIBITION

- 1993 *Jennie Couch: Recent Sculptures*, Inman Gallery, Houston, TX
- Circumscription: MFA Thesis Show*, Stephen F. Austin State University, Nacogdoches, TX
- 1992 *Gateways*, Editions Gallery, Art Museum of Southeast Texas, Beaumont, TX
- 1991 *Forgotten Language*, Inman Gallery, Houston, TX

SELECTED GROUP EXHIBITIONS

- 1994 *La Grange National Biennial XVIII*, juror: Susan Lubowsky, Lamar Dodd Art Center, La Grange College, La Grange, GA
- Clay National*, juror: Wayne Higby, Zoller Gallery, Penn State University, University Park, PA
- 1993 *Sculpture on the Green*, OMNI Hotel, Houston, TX
- Introductions*, LewAllen Gallery, Santa Fe, NM
- Installations*, Inman Gallery, Houston, TX
- 1992 *Contemporary Artifacts*, Transco Gallery, Transco Tower, Houston, TX
- The Big Show*, juror: Annegreth Nill, Lawndale Art and Performance Center, Houston, TX
- The Case for Art*, Lawndale Art and Performance Center, Houston Public Library Houston, TX
- 1991 *34th Annual Delta Art Exhibition*, Grand Prize winner, The Arkansas Art Center, Little Rock, AR
- The Big Show*, jurors: Barry Walker, Richard Thompson and Ann Fessler, cosponsored by Lawndale Art and Performance Center, and Glassell School of Art, Houston, TX

BIBLIOGRAPHY

- M. Bott. "The Abstract Expression: Houston Artists Martonette Borromeo and Jennie Couch", *Museum and Arts Magazine*, January, 1993.
- Johnson, Patricia. "Making many cases for art", *Houston Chronicle*, April 29, 1992.
- Chadwick, Susan. "Jennie Couch: Forgotten Language Series", *Houston Post*, August 3, (Photograph)

Selected biographies and bibliographies

42

GLENN DOWNING

Born: 1953, Waco, TX
Lives and Works: Waco, TX

SELECTED EXHIBITIONS AND PERFORMANCES

- 1993 *A Night of Videos*, Holly Solomon Gallery, New York, NY
(Curator and participant)
Video Tapes by Glenn Downing, Paul Garrin, Shigeo Kubota, and Nam June Paik, Anthology Film Archives, New York, NY
Water Bar Night, David Zwirner Gallery, New York, NY (Video)
- 1992 *Water Bar Night*, Blum Helman Warehouse, New York, NY (Video)
Speedway Gallery, Boston, MA (Video)
White Man, Jack Tilton Gallery, New York, NY (Performance)
Video Opera, by Nam June Paik and Company, Center for Cultural Studies, Bard College, Annandale on the Hudson, NY (Performance participant)
- 1991 *Artworkers/Artworks*, AC Projects Room, New York, NY
Paik Grand Street Studio, New York, NY
The Gallery, New York, NY
24th Int. Film and Video Festival, Humboldt State University, Arcata, CA
18th Athens Int. Film and Video Festival, Athens, OH
- 1990 1st Annual Video Festival, Rose City Community TV, Portland, OR
DA Gallery, Pomona, CA (Video)
- 1989 *Death is a Gunslinger*, Franklin Furnace, New York, NY (Solo performance)
Video Night, 1708 E. Main Street Gallery, Richmond, VA
Dead Men, The Lizard's Tail, Brooklyn, NY (Solo performance and video)
Salon Show, Mexic-Arte, Austin, TX (Performance)

PATRICIA FORREST

Born: 1951, Atlanta, GA
Lives and Works: Dallas, TX

SELECTED SOLO EXHIBITIONS

- 1992 *Second Sight*, Edith Baker Gallery, Dallas, TX
1986 D.W. Gallery, Dallas, TX
1985 Craig Cornelius Gallery, New York, NY
1983 D.W. Gallery, Dallas, TX
1975 University Gallery, University of North Texas, MFA Exhibition

SELECTED GROUP EXHIBITIONS

- 1994 *Oso Bay Biennial VIII: Island Invitational*, Texas A&M University, Corpus Christi, TX
1993 *Observations and Notations*, Galveston Art Center, Galveston, TX

Art in the Age of Photomechanical Reproduction, Forum Gallery, Dallas, TX
Texas Biennial, Texas State Fair Grounds, Dallas, TX
The Return of the Cadavre Exquis, The Drawing Center, New York, NY

- 1992 *Beaux Arts Exhibition*, Dallas Museum of Art, Dallas, TX
1991 *Patricia Forrest, Patrick Kelly, Cecil Touchon*, Edith Baker Gallery, Dallas, TX
1990 *Forrest, Delabano, Chambers*, Modern Dallas Art, Dallas, TX
1986 *Gallery Group Show*, Craig Cornelius Gallery, New York, NY
Texas Visions, Art League of Houston, Houston, TX
1985 *Friends and Friends of Friends*, Paolo Salvadore Gallery, New York, NY
1983 *Showdown*, (Phasetwo), DiverseWorks, Houston, TX

BIBLIOGRAPHY

- Kunter, Janet. "Forrest's Fire," *Dallas Morning News*, October 9, 1992.
Kunter, Janet. "Down Scale Art," *Dallas Morning News*, November 22, 1988.
Nixon, Bruce. "Sculpture Stirs Ancient Memories," *Dallas Times Herald*, November 8, 1986.
Glueck, Grace. "Art Showcase," *New York Times*, February 22, 1985.

YVETTE GRÜTTER

Born: 1966, Mexico City, Mexico
Lives and Works: San Antonio, TX

SELECTED EXHIBITIONS

- 1994 *Prints and Books*, at the Southwest Craft Center, San Antonio, TX, Contemporary Art Month, juror: Beck Whitehead.
(Dark) Hearts & Flowers (For Remembrance), Guadalupe Annex Gallery, San Antonio, TX, curator: Kathy Vargas
Floral Visions, Viva Gallery, Kawasaki, Japan, curator: Yukiko Lundy
Transformations, Universidad Nacional Autonoma de Mexico, San Antonio, TX (Women Caucus for the Art, curators: Blair Carnahan and Anjelika Jansen)
- 1993 Alumni Exhibition at San Antonio College
1992 BFA show at University of Texas at San Antonio, TX

PAM B. JOHNSON

Born: 1950, Tulsa, OK
Lives and Works: Houston, TX

SELECTED SOLO EXHIBITIONS

- 1992 *Pam Johnson, Drawings*, C. J. Jung Center, Houston, TX
1991 *Pam Johnson, Drawings*, W. A. Graham Gallery, Houston, TX
1983 *In Color*, W. A. Graham Gallery, Houston, TX
1978 Museum of Fine Arts, School Art Scholarship Show, Houston, TX

SELECTED GROUP EXHIBITIONS

- 1993 *The Texas Biennial 1993*, Dallas, TX, jurors: Benito Huerta, Marti Mayo, Chris Cowden, Al Harris. (Catalogue)
Rachel Ranta, Pam Johnson & Suzanne Decker, West End Gallery, Houston, TX
New American Talent, The Ninth Exhibition, Texas Fine Arts Association, Austin, TX, juror: Kerry Brougher
1991 *The Cross Show*, Lynn Goode Gallery, Houston, TX
On Line: Drawings by Texas Artists, Amarillo Art Center, Amarillo, TX, curator: Patrick McCracken
47th Annual National Drawing and Small Sculpture Show, Delmar College, Corpus Christi, TX, juror: Luis Jimenez
1990 *At the Edge II: A National Print and Drawing Exhibition*, Laguna Gloria Museum, Austin, TX, juror: Wendy Wietman
1989 *Messages from the South*, Sewall Hall, Rice University, Houston, TX, jurors: Stella Dobbins, Elizabeth McBride
3rd Annual Austin Annual, Mexic-Arte Gallery, Austin, TX
1988 *1988 Houston Area Exhibition*, Blaffer Gallery, University of Houston, Houston, TX, jurors: Alison de Lima Greene, Richard Koshalek, and Ed and Nancy Reddin Keirholz.

BIBLIOGRAPHY

Johnson, Patricia. "Gallery Exhibit Offers Varied, Powerful Images." *Houston Chronicle* April 24, 1991.
Illustration included.

ANNETTE LAWRENCE

Born: 1965, Rockville, NY
Lives and Works: Houston, TX

SELECTED EXHIBITIONS

- 1994 *New Work*, Texas Gallery, Houston, TX
I Remember..., Blaffer Gallery, Houston, TX
1993 *Freedom*, The Telephone Pioneer Museum, Dallas, TX
Drawing Conclusions, Inman Gallery, Houston, TX
The Language of Drawing, Barnes Blackman Galleries, Houston, TX
3D Rupture, Contemporary Arts Museum, Houston, TX
Conventional Forms/Insidious Visions, Glassell School, Houston, TX
1992 *Houston Women Film/Videomakers*, Museum of Fine Arts Houston, Houston, TX
Fresh Visions New Voices, Glassell School/Museum of Fine Arts Houston, Houston, TX, Galveston Art Center, May 1993, Arlington Art Museum, September 1993.

BIBLIOGRAPHY

Gallaher, Edwin. "One Room, Many Voices," *Gulf Coast: A Journal of Literature & Fine Arts*, Vol. V, No. 2 Spring/Summer 1993.
Johnson, Patricia. "Artist Makes Leap of Faith Easy For Viewers" *Houston Chronicle*, July 21, 1991.
Johnson, Patricia. "A Rupture With Tradition," *Houston Chronicle*, January 16, 1993.
Kalil, Susie. "3-D Falls Flat," *Houston Press*, March 4, 1993.

GILES LYON

Born: 1967, New York, NY
Lives and Works: Houston, TX

SELECTED SOLO EXHIBITIONS

- 1992 *Giles Lyon: Recent Work*, Lynn Goode Gallery, Houston, TX
Circumstances, Museum of Modern Art, Guise, Houston, TX

SELECTED GROUP EXHIBITIONS

- 1994 *Texas Celebration*, Allen Center, Houston, TX
curator: Ned Rifkin, Atlanta High Museum
1993 *Texas Contemporary: Acquisitions of the 90's*, Museum of Fine Arts, Houston, TX
The Elusive Object, DiverseWorks, Houston, TX
Ten Artists, Michael Walls Gallery, New York, NY
Edward Albee's Other Eye, Selections from the Albee Collection, Hillwood Art Museum, Long Island University, Brookville, NY (Catalogue)
1992 *Intimate Universe: Small Scale Paintings by Twenty Five American Artists*, Michael Walls Gallery, New York, NY
and Nina Freudenheim Gallery, Buffalo, NY
Avenues of Departure, Contemporary Art Center, New Orleans, LA (Catalogue)
New American Talent: The Eighth Exhibition, Laguna Gloria Art Museum, Austin, TX, curator: Madeline Grynsljen, associate curator: San Diego Museum of Art. (Catalogue)
Primarily Paint, Laguna Gloria Art Museum, Austin, TX, curator: Peter Doroshenko, Engelhard Curator, Contemporary Arts Museum, Houston, TX (Catalogue)
1991 *Drawing From Texas*, Museum of Fine Arts, Houston, TX

BIBLIOGRAPHY

Harrison, A. Helen. "Edward Albee's About Sculpture as an Idea," *The New York Times*, July 11, 1993, pp. L. 1.
McBride, Elizabeth. *Museum and Arts Magazine*, February 1993, p. 31.
Frohman, Mark. "Cursed abstraction," *Public News*, December 16, 1992, p. 8.
Ballou, Chris. "The Illusive Object," *Circa*, Winter 1994, pp. 30.

Selected biographies and bibliographies

44

DAVID NAKABAYASHI

Born: 1962, Würzburg, Germany
Lives and Works: El Paso, TX

SELECTED SOLO EXHIBITIONS

- 1990 El Paso Glass Gallery, University of Texas, El Paso, TX
Deming Center for the Arts, Deming, NM
Southwest Repertory Organization Gallery, El Paso, TX
- 1987 Chamizal National Memorial, El Paso, TX
Lincoln Arts/Cultural Center, El Paso, TX

SELECTED GROUP EXHIBITIONS

- 1992 *On Death/La Muerte*, Bridge Center for Contemporary Art, El Paso, TX
- 1991 *Juntos Art Association Exhibit*, Juntos Art Center, El Paso, TX
Festival Internacional de la Raza, Museo de Historia, Juarez, Mexico.
Sublime Revolution, Universal Center for the Arts, Las Cruces, NM
- 1989 *Artist Against AIDS*, University of Texas, El Paso Main Gallery, El Paso, NM

SUSIE ROSMARIN

Born 1950, Brownsville, TX
Lives and Works: Houston, TX

SELECTED EXHIBITIONS

- 1994 *Geometric variations*, Lesiker Gallery, Houston, TX
- 1993 *Light*, Sally Sprout Gallery, Houston, TX
Crossing Over the White Line, Women of the 90's, Trammell Crow Pavilion, Dallas, TX
Sally Sprout Gallery, Houston, TX
Rosmarin and Calledaren, West End Gallery, Houston, TX
14 (2), Plaza Gallery, Dallas, TX
Portrait Show, West End Gallery, Houston, TX
- 1992 Wierzbowski Gallery, Houston, TX
Three In A Row, Museum of Modern Art Guise, Houston, TX
- 1990 *Pedazos del Mundo*, Houston, TX
- 1985 *Cowboys, Cadillacs, & Computers*, Lawndale, Houston, TX
Private Rites, Firehouse Gallery, Houston, TX
- 1984 *Boulevard Gallery*, Houston, TX
- 1983 *Salute to Houston Artists*, Midtown Art Center, Houston, TX
City Without Walls, Newark, NJ
- 1981 *Japan*, Organized by Pratt Institute
Stockton St. College, Stockton, NJ
- 1978 *Little Egypt Retrospective*, Moody Gallery, Houston, TX

BIBLIOGRAPHY

Chadwick, Susan. "Draw a line..." *Houston Post*, May 27, 1993.
Kalil, Susie. "In the Abstract," *Houston Press*, May 7, 1992.
McBride, Elizabeth. "Introductions 1992 and Houston's Artists," *Public News*, September 2, 1992.

KENT RUSH

Born: 1948, Hayward, CA
Lives and Works: San Antonio, TX

SOLO EXHIBITIONS

- 1994 Martin Museum of Art, Baylor University, Waco, TX
- 1993 Richard Levy Gallery, Albuquerque, NM
- 1992 Dowd Fine Arts Gallery, State University College at Cortland, Cortland, NY
- 1990 Instituto Cultural Peruano Norteamericano, Miraflores, Lima, Peru
San Antonio Art League Galleries, San Antonio, TX
- 1989 The Photographer's Gallery, London, UK
- 1988 Art Space, Los Angeles, CA

SELECTED GROUP AND OTHER EXHIBITIONS

- 1994 *American Photograph: a History in Pictures*, San Antonio Museum of Art, San Antonio, TX
Texas Dialogues: Houston/San Antonio, Blue Star Art Space, San Antonio, TX
- 1993 *Ken Hale/Kent Rush*, California State University, Chico, CA
Matrix Kate Petley/Kent Rush, Art Museum of South Texas, Corpus Christi, TX
Crossing Territories, Museum of Fine Art, Santa Fe, NM
The Center for Photography at Woodstock, NY and Ulrich Museum of Art, Wichita, KS
Richard Levy Gallery, Albuquerque, NM
On Photography, Arlington Museum of Art, Arlington, TX
- 1991 *Ellis Island Project*, Montclair Art Museum, New Jersey

BIBLIOGRAPHY

Armitage, Diane. "Kent Rush: Recent Photographs," *THE*, Santa Fe, NM. Vol. 2, No. 6, December, 1993, p. 65.
Casey, Kathryn. Ed., "Texas: Exploring the Boundaries," *FOTOFEST* 1988, FotoFest 1988, Houston, TX, pp. 78, 79.
Boswell, Peter. "Urban Imagery," *ARTWEEK*, July 31, 1982, p. 5

REBECCA SEXTON

Born: 1964, Hagerstown, MD
Lives and Works: Austin, TX

SELECTED SOLO EXHIBITIONS

- 1990 Quadrum Gallery, Chestnut Hill, MA
Galerie 10, Vaxjo, Sweden

SELECTED GROUP EXHIBITIONS

- 1994 *New American Talent*, Laguna Gloria Art Museum, Austin, TX, juror: Adam Weinberg
- 1993 *Student Art Exhibition*, Huntington Museum of Art, Austin, TX
- 1989 *50th Anniversary Exhibition*, Weatherspoon Art Gallery, Greensboro, NC
Works off Walls, Huntington Museum of Art, Austin, TX

- 1988 Quadrum Gallery, Chestnut Hill, MA
Blue Moon Gallery, Greensboro, NC
Annual Student Exhibition, Weatherspoon Art Gallery,
Greensboro, NC
- 1987 Works in Fiber, Weatherspoon Art Gallery, Greensboro, NC
jurors: Setsuya Kotani and Cynthia Laymon
- 1986 Annual Student Exhibition, Weatherspoon Art Gallery,
Greensboro, NC
Works in Metal, Sawtooth Center for Visual Design,
Winston-Salem, NC
Metals 10, Ridgemont Gallery, Penland, NC
(Penland School of Crafts)
Walter Clinton Jackson Library Gallery, Greensboro, NC

MARGO SAWYER

Born: 1958, Washington D.C.
Lives and Works: Austin, TX

SELECTED SOLO EXHIBITION

- 1994 Projects, DiverseWorks, Houston, TX
(with Thana Lauhakaikul & Mike Scranton)
- 1992 Women & Their Work, Austin, TX
- 1991 Barbara Toll Fine Arts, New York, NY
- 1989 Special Projects, P. S. 1, Long Island City, NY
Barbara Toll Fine Arts, New York, NY
- 1983 British Council, Bombay, India

SELECTED GROUP EXHIBITIONS

- 1993 In Response to Nature,
Laguna Gloria Art Museum, Austin, TX
- 1992 Contemporary Sculpture,
from the Permanent Collection of the Harn Museum
of Art, University of Florida, Gainesville, FL
- 1989 Fresh Ideas/Idiosyncratic Perspectives, Meyers/Bloom
Gallery, Santa Monica, CA
- 1988-89
Sculptors Working, Socrates Sculpture Park,
Long Island City, NY
- 1987 Borsisti Americani, American Academy in Rome, Italy,
May 27-June 19 (Catalogue)
- 1986-88
Skowhegan Ten Year Retrospective: A Traveling Exhibition,
Leo Castelli Gallery, New York, NY, October 18-
26, 1986. Portland Museum of Art, Portland, MA, June
13-July 13, 1987. University of Maryland Art Gallery,
Baltimore, MD, January 27-March 8, 1988. (Catalogue)
- 1981 Sculptors Drawing, Yale A&A Gallery, New Haven, CT
- 1980 The New Contemporaries, ICA, London, UK
- 1979 Drawing Show, Whitechapel Gallery, London, UK

BIBLIOGRAPHY

- Phillips, Patricia. "Margo Sawyer & Marek Walczak, The Bird-
house Project," Artforum, p. 117, December 1986, ill. 117.
- Pardee, Heame. "The Arts: Skowhegan: A 10 Year Retrospective," Portland Monthly, April, 1987.
- De Candia, Mario. "Il Piacere dell'occhio" La Repubblica,
Trova Roma, May 22-28, 1987, p. 48, ill. 45.

DAN SUTHERLAND

Born: 1966, Dover, NH
Lives and Works: San Antonio, TX

SELECTED SOLO EXHIBITIONS

- 1994 Davidson College, Davidson, NC
- 1991 World Tatoo Gallery, Chicago, IL
- 1987 Federal Credit Union, National Science Foundation,
Washington D.C.

SELECTED GROUP EXHIBITIONS

- 1994 Summer Show, Milagros Contemporary Art Gallery,
San Antonio, TX
- 1993 Milagros Contemporary Art Gallery, San Antonio, TX
Blue Star/Red Dot Art Sale, Blue Star Art Space,
San Antonio, TX
Faculty Exhibition, Huntington Art Gallery, University
of Texas, Austin, TX
- 1992 Group Drawing Show, Milagros Contemporary Art
Gallery, San Antonio, TX
- 1991 Blue Star/Red Dot Art Sale, Blue Star Art Space,
San Antonio, TX
Blue Star 7+7, Blue Star Art Space, San Antonio, TX
MFA Exhibition, Syracuse University, Lowe Art Gallery,
Syracuse, NY
The Long Hall, Shaffer Art Facility, Syracuse, NY
20 from 13, 12 Rooms 2 Baths Gallery, Syracuse, NY
Summer 1990, Janet Fleisher Gallery, Philadelphia, PA
- 1990 Rochester Finger Lakes Exhibition, Memorial Art
Gallery, Rochester, NY
Small Works on Paper, Comstock Art Gallery, Syracuse, NY

DIVERSEWORKS
1993-94

BOARD OF DIRECTORS

PRESIDENT
John Hilliard
VICE PRESIDENT, ADMINISTRATION
Dan Tidwell
VICE PRESIDENT, DEVELOPMENT
Tamra Bentsen
VICE PRESIDENT, ARTIST RELATIONS
Charles Mary Kubricht
TREASURER
David Donnelly
SECRETARY
Kathleen A. Boyd

Rodney Brisco
Tim Collins
Joe Diaz
Marc P. Gordon
Jeri C. Haynes
George Hawkins
Isaac Heimbinder
Robin Howard
Christina Karl
Jeanne Klein
Rick Lowe
Nena Duncan Marsh
Michael Peranteau
Mickey Rosmarin
Eric Scheffey
George Smith
Mimi Walker
Elena Cusi Wortham

EX OFFICIO

Toni Beauchamp
Michael Galbreth
Caroline Huber
Robert Ittner
Sandra Jensen
Richard Newlin
Ann Spillane
Francesca Stedman

ARTIST ADVISORY BOARD

Jacquelyn Battise
Geoffrey Brune
Michael Ray Charles
Carter Ernst
Laurel George
Margie Glaser

Merril Greene
Deborah Grotfeldt
George Hixson
Victoria Jones
Charles Mary Kubricht
Marian Luntz
Alberta Mayo
Aaron Parazette
Pedro Gutierrez-Revuelta
Bert Samples

STAFF

EXECUTIVE DIRECTOR
Michael Peranteau
PERFORMANCE DIRECTOR
Loris Bradley
COMMUNICATIONS DIRECTOR
Shaila Dewan
DEVELOPMENT DIRECTOR
Valerie Greiner
PREPARATOR/THEATER MANAGER
Sam Jones
DEVELOPMENT ASSISTANT
Jodi Moore
LITERARY CURATOR/BOOKSTORE MANAGER
Garry Reece
GALLERY ADMINISTRATOR
Chris Rincon

**DIVERSE WORKS
IS FUNDED, IN PART, BY:**

The Brown Foundation
The City of Houston through the
Cultural Arts Council of Houston
Continental Airlines
The Cullen Trust for the
Performing Arts
The Elizabeth Firestone
Graham Foundation
The Mary Josephine
Hamman Foundation
The John Steven Kellett Foundation
The Meadows Foundation
The National Endowment for the
Arts: Advancement, Dance,
Presenting and Commissioning,
and Visual Arts Programs
The Rockefeller Foundation
The Texas Commission on the Arts
The Andy Warhol Foundation
for the Visual Arts, Inc.

The following generous friends
of DiverseWorks have provided
additional program support

UNDERWRITERS

The Brown Foundation
Louisa Stude Sarofim
Mrs. Wesley West

MAJOR DONORS

Michael Caddelland and
Tracey Conwell
Mr. and Mrs. J. A. Elkins, Jr.
Mr. and Mrs. Marvin Seline

DIVERSE DONORS

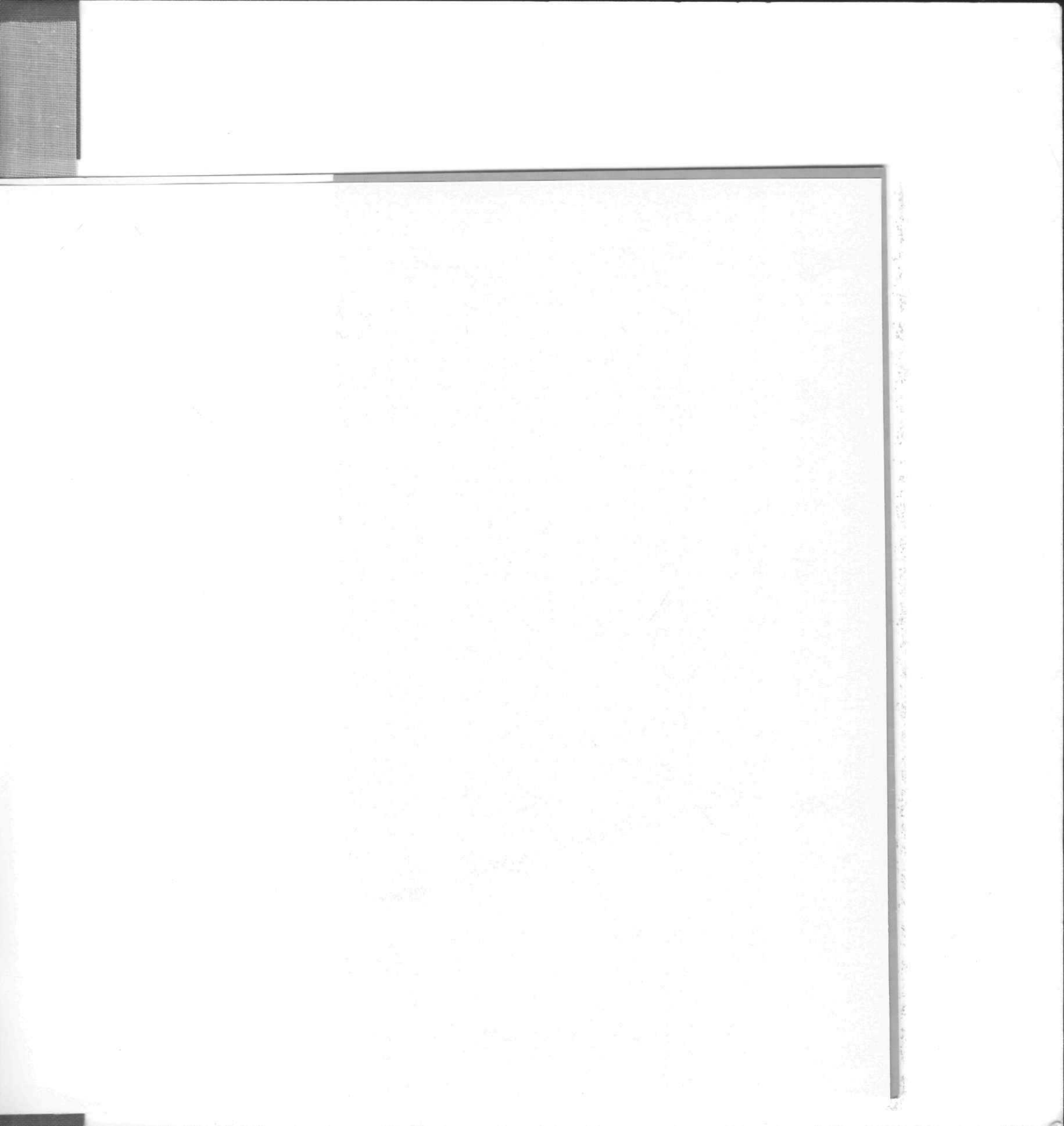
Jerry Baiaomonte and
Service Inc. Visual Communication
Viveka and Jimmy Barnett
Toni and Jeffery Beauchamp
Tamra and Ken Bentsen
Kathleen A. Boyd
Debra and Tim Collins
Joe Diaz
David Donnelly and
Cindy Bishop Donnelly
Marc P. Gordon
Jeri C. Haynes
Mary and George Hawkins
Sheila and Isaac Heimbinder
John Hilliard
Robin and Bill Howard
Lee M. Huber
Jeanne and Mickey Klein
Christina Karl and Hal McWhorter
Charles Mary Kubricht and
Ron Sommers
Larry Lingle and Bill White-LOBO
Chris Lockwood and Ann Costa
Nena and David Marsh
Alisa O'Leary
Don Quaintance-
Public Address Design
Francesca Stedman
Richard Stout
Carol Straus
The Quilted Toque
Dan Tidwell and Jamie Mize
Rosemary Reynolds
Linda and Jim Walker
Mimi and Bill Walker
Elena Cusi Wortham

DiverseWorks is a non-profit
contemporary art center where
programming encompasses all
artistic disciplines: visual art, music,
dance, theater, performance art,
film, video and the literary arts.
The foundation of DiverseWorks'
programs is to support artists and
to encourage investigation of
cultural and social, as well as artistic
issues. DiverseWorks functions in
the community like a laboratory in
which artists can explore new ideas,
unique collaborations, experimental
forms of expression, and dialogues
that cross artistic and professional
disciplines. DiverseWorks provides
support for artists through program-
ming opportunities, payment of
equitable artist fees, commissioning
of new work, grants programs and
advocacy efforts.

Photo credits
Art Industrial: page 22
Tracy Hicks: page 34

Copyright © 1994
DiverseWorks Artspace
1117 East Freeway
Houston, Texas
Telephone 713/223-8346

Graphic Design: Gazer Design Group
Halftones: ImageSet
Printing: Service Inc.



Digest Works

DICTIONARY

[1912]

ALPHABETICALLY

A. B. C.

Abandonment

Abandonment

Abandonment

Abandonment

Abandonment

Abandonment

Abandonment

Abandonment

Abandonment

Abandonment

Abandonment

Abandonment

Abandonment

Abandonment

Abandonment

Abandonment

Abandonment

Abandonment

Abandonment

Abandonment

Abandonment

Abandonment

Abandonment

Abandonment

Abandonment

Abandonment

Abandonment

Abandonment

Abandonment

Abandonment

Abandonment

Abandonment

Abandonment

Abandonment

Abandonment

Abandonment

Abandonment

Abandonment

Abandonment

Abandonment

Abandonment

Abandonment

Abandonment

Abandonment

Abandonment

ALPHABETICALLY

A. B. C.

Abandonment

Abandonment

Abandonment

Abandonment

Abandonment

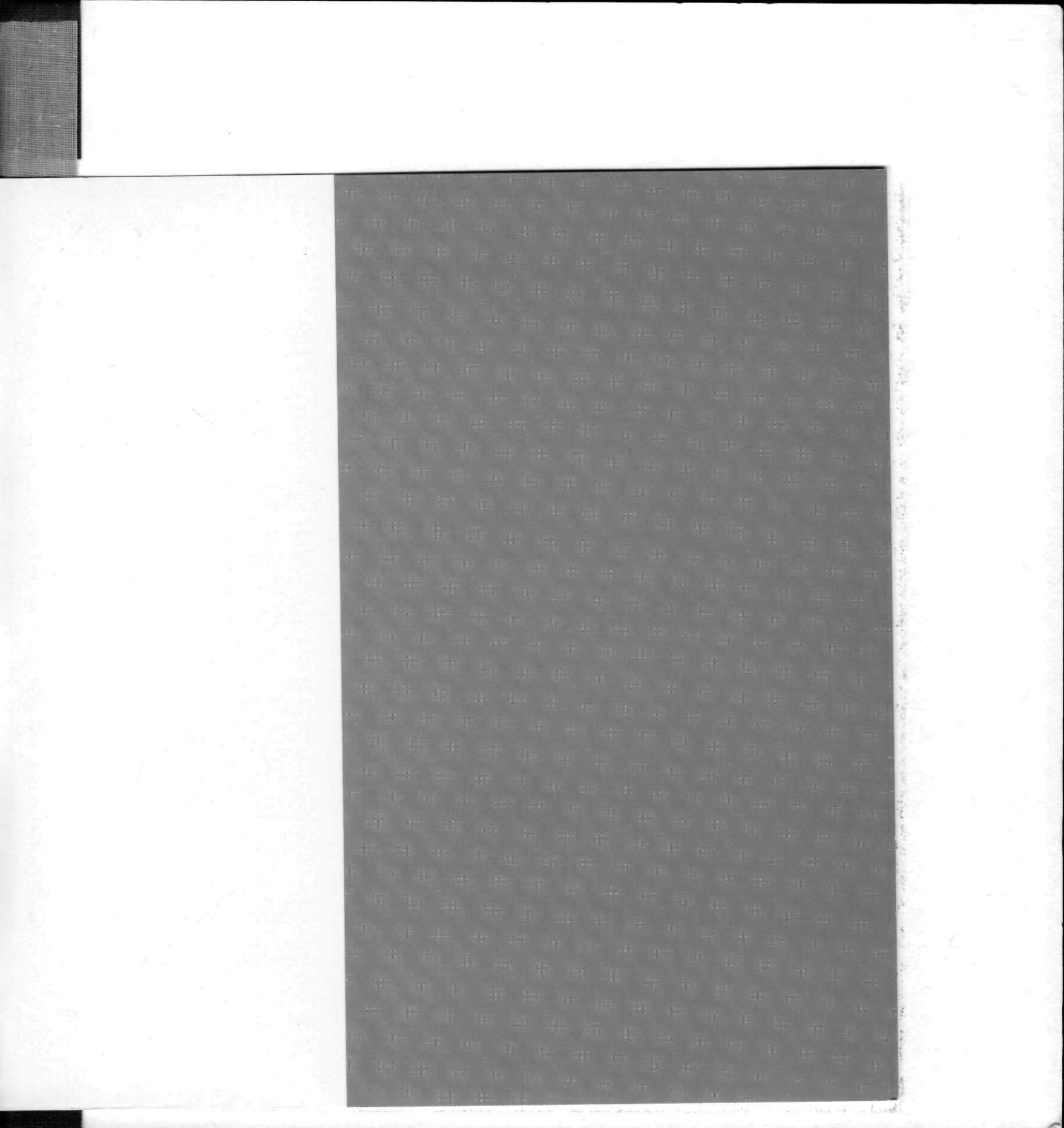
Abandonment

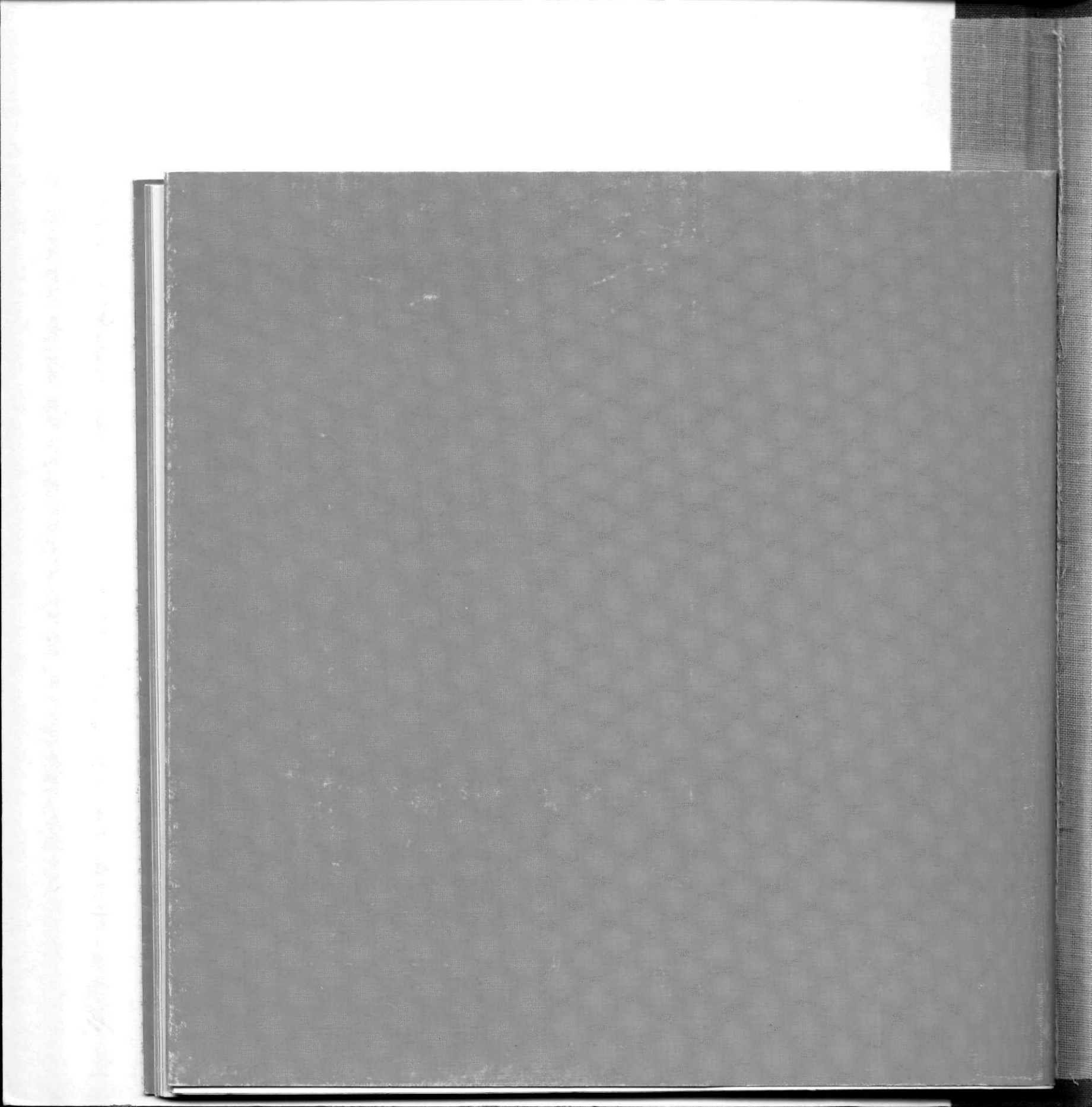
Abandonment

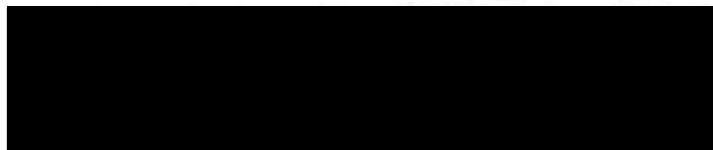
Abandonment

Abandonment

Abandonment







DUE	RETURNED